December 3, 1982
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The Hamilton College
Spectator
Clinton, New York 13323

Jervis memo outlines policy and issues party regulations

by James Furman

On Wednesday evening, in front of a crowd of less than a dozen people, Dean of Students Jane L. Jervis, hosted an open forum on the new alcohol policy. The forum was an opportunity for students to voice opinions and ask questions about the alcohol policy which was outlined in a memo sent to the college community earlier in the week.

According to the memo, The Hub will rigorously observe the new law which makes it illegal to sell or give alcoholic beverages to anyone under the age of nineteen. The managment of The Hub has the right to refuse to serve or admit customers at its discretion. In addition, the alcohol policy states that groups wishing to give parties where admission will be charged or where drinks will be sold must obtain a temporary Alcoholic Beverage Control permit. Applications, which are available at the Bristol Campus Center, should be filed at least five working days before the event. Groups wishing to give parties using "public space," such as Bristol lounges or the Kirkland Loft, must register at the Bristol Campus Center at least two days before the event.

Besides emphasizing the fact that it is now a criminal offense to serve alcoholic beverages to anyone under 19, the policy noted that it is illegal to sell or give alcohol to an intoxicated person and that violators are liable under civil law for damages caused by that person.

In the course of Wednesday evening's forum, Dean Jervis announced that the Pub will remain open until 2:00 am on Fridays and Saturdays for a two week trial period in an effort to discourage off-campus drinking, which almost inevitably results in drunk driving.

Although Wednesday evening's forum was poorly attended, the small crowd was particularly vocal and a number of suggestions regarding alcohol at Hamilton were voiced. Among these was the suggestion that The Pub serve mixed drinks in order to make on-campus drinking more attractive. Similarly, there was the suggestion that the college open another area on campus where alcohol is served in order to discourage off-campus drinking.

Menell

Bookstore pleads innocent to overpricing

by Ann Oplinger

For many students the most painful event of each semester (discounting finals) is the trip to the bookstore to buy texts. Totals spent per student per semester on texts alone frequently top the one hundred dollar mark. David Cannamela, manager of the store, says those sometimes shocking figures stamped inside textbooks are *not* dreamed up by sadistic or greedy sales clerks. Rather, the prices are determined by the publisher.

Recognize this place?

Tsutsui

Most publishers include a suggested sale price — the list price — for each title. This price takes into account shipping and handling charges. A few publishers charge a net price for the texts and the bookstore must determine a selling price which will cover the shipping cost. (Usually, about 20 percent is added to the net price.)

Frequently, a book's price seems unproportional to the number of pages it contains. A thin paperback for your course might cost twice as much as the thick hardcover text that your roommate bought for his or her course. Cannamela explained that, often, the most expensive books (hard and soft cover) are specialized books (advanced math books, for example) which are used by few people and are therefore printed only in very small, more costly, quantities. Publishers such as Bantam and Signet offer mass-produced, not as well-made, editions of frequently studied classics. These books are usually less expensive than the average textbook. The cheaper books make up a great proportion of the non-required reading section of the bookstore. Paperback textbooks are less expensive than hardcover editions of the same title. Not all titles, however, are available in softcover. Also, it is the professor and not the bookstore who decides which type of book (paperback or hardcover) will be used in a course.

The bookstore has other items for sale besides books. There are sundries, clothing, supplies, record, art, gift, and sporting goods departments. About five years ago, according to Cannamela, a group of students compared the prices of various health and beauty items sold at the bookstore to the prices of the same items sold at local drug stores. In most instances, Hamilton's prices were competitive. Concerning clothing prices, Cannamela says imprinted items are bound to cost more than items of a similar quality without imprinting. Remarkably, the bookstore sells old stock of all items at old prices even if the price of the new stock has gone up. This is a highly unusual practice for any business.

The Spectator contacted the bookstores at Utica and Union Colleges, R.P.I., Colgate, Albany and Geneseo Universities to determine if their pricing policies for texts are similar to Hamilton's. All of these institutions charge the list price for texts. Utica adds fifty cents to the retail price of each book, as well as 23-25 percent to those titles which are net priced. All of the schools attempt to provide at least some used copies of required titles. These used books generally sell for 75 percent of their warehouse value. Net profit per annum at Albany is one percent, while at Colgate the net profit is about three percent; Hamilton's annual net profit is between one and two percent. The primary reason for the increased text prices appears to be the shipping charge which must be added to the already costly process of producing a book. These shipping charges have been escalating rapidly in recent years.

Cannamela stressed the fact that the bookstore is college-owned. Therefore, any profits made are directed back into the college's funds. Also, the management attempts to carry items which are of interest to the students. The art supply offering, for example, has been greatly expanded over the past several years. Recently, the selection of greeting cards has also improved. These changes were made because, as Cannamela believes, the store is primarily a service and a convenience for the students, not a money-making venture. Unfortunately, the store actually loses about 1.5-1.7 percent of the gross income each year because of theft. Theft usually involves small, relatively inexpensive items, but the total dollar amount lost is about ten thousand dollars a year.

Davis elected editor

On Wednesday, December 1, the Publications Board elected David Davis '84 editor-in-chief of *The Spectator*. He will succeed Kristin Lindfors, who was elected interim editor last May when her predecessor Laurence Person was forced to resign.

Davis has held various positions during his three-year tenure for the paper. Beginning as a reporter, he was appointed sports editor in the fall of 1981, and has served as managing editor this fall. He will continue as managing editor through January, assuming full editorial responsibility in February, 1983.

Lindfors will conclude her tenure with *The Spectator* with the January magazine.

News beyond College Hill

Reagan goes abroad

President Reagan began his five-day, four-nation trip to Latin America with a stop in Brazil on Tuesday. U.S. — Brazil relations have been generally lukewarm over the last ten years, but the scheduled talks between the nations are expected to be more cordial than usual this week.

Brazil, which has been faced with a severe balance of payments crisis of late is likely to stress the need for increased financial support from the United States. Reagan currently seems open to such support in part because he wants to restore damaged relations with Latin America. Relations with Latin America were strained when the U.S. supported Britain last spring during the Falkland Islands war with Argentina.

Reagan will also visit Colombia, Honduras, and Costa Rica during his journey.

Playboy Report

The January 1983 issue of *Playboy* (not on sale in the bookstore) contains a report on eighty thousand *Playboy* readers' sex lives. Over eighty percent of the respondents were male. Among the highlights of this report is that young women are more dissatisfied with marriage than young men. Wives under the age of thirty are reported to have a higher rate of extramarital affairs (33 percent) than men (25 percent). However, men above the age of thirty tend to have more affairs than women above thirty.

The report also noted that one out of every ten readers has had some form of venereal disease in the last ten years. However, a significant number of them stated that they did not inform their sexual partner(s) about their disease.

Finally, "Four out of five (readers) think they are good lovers" the survey author noted. But then, who tells the truth to a questionnaire?

Kennedy drops out of race

Senator Edward Kennedy of Massachusetts announced on Wednesday that he is withdrawing himself from the running for the Presidency in 1984. Kennedy, the front-running Democrat, told a Washington news conference that an "overriding obligation" to his children was the decisive factor in his reason for not running.

Kennedy, who admits he wants to be President some day, stated that he's "convinced that the political case" for his candidacy "is a strong one." However, he noted how the 1980 campaign was difficult on his family and that he does not want to put them through the pressures of another campaign at this time. Kennedy and his wife, Joan, are currently going through divorce proceedings.

Other democratic hopefuls for the Presidency were pleased by Kennedy's decision. Senator Glenn of Ohio said, "It's always nice when the one ahead of you drops out." And former Vice-President Walter Mondale, who has been running second to Kennedy in recent polls "praised" Kennedy's decision. Other Democrats who are interested in making a run for the Oval Office include Senator Hollings of South Carolina, Gary Hart of Colorado, and Alan Cranston of California.

Yellow Rain

The United States State Department has released new material this week in its increasing attempt to prove that the Soviet Union is using chemical warfare weapons in Afghanistan and Southeast Asia. The State Department's evidence includes samples of mycotoxins — yellow rain — that were found on Soviet gas masks captured by Afghan rebels. They also will present medical reports of autopsies, blood samples and skin lesions of yellow-rain victims in the region. Cases of yellow rain have been reported in both Laos and Cambodia.

It is also believed that Britain, France, and West Germany have obtained evidence as well about Soviet chemical and biological weapons. These reports, however, have not been released.

News on other campuses

by Jon Magruder

The IRS and Amherst

Amherst College has taken its case to Capitol Hill in a nine-year-old dispute with the Internal Revenue Service, according to a story in the Amherst *Student*.

The IRS ruled in 1973 that Amherst faculty and staff should be taxed for the savings they incur as a result of renting low cost housing from the college. Amherst leases 118 such units.

Amherst College refused to accept the ruling, as did Smith, Wellesley and Wesleyan. The four colleges claimed that as nonprofit institutions they have no cause to charge the same as profit-making landlords and that the rent charged fairly represents the cost of upkeep.

If Amherst loses this fight, the college will be liable for over $300,000 in back taxes. From 1973 to 1978 the College assumed full liability, but from 1978 on, with the consent of professors and staff members renting houses from the college, Amherst established an escrow account in which it deposits money deducted from each tenant's paycheck. If the college wins this battle, the money will be returned with interest to the professors.

Recall at Bowdoin?

Questioning whether their best interests were being served by the current student Executive Board, students at Bowdoin College presented a petition asking for a student referendum which would read: "Should the current Executive Board be recalled and new elections be held?" If the referendum is passed, the entire board has agreed to resign.

During the board meeting at which the petition was presented, Neel Keller '84 explained from the audience, "Some people question the ends which the board is seeking, while others like myself question the means. . . I think this referendum is to clear the air." Some in the audience objected to the referendum. Said Doug Robertson, "I think it's a pretty dangerous precedent."

The presentation of the petition was the culmination of a controversy that has been brewing over the past several weeks concerning the Executive's review of the Judiciary Board, its amendment to the Student Constitution and its methods in conducting business.

Amherst Alums Animals?

Allegations of alumni impropriety during homecoming weekend startled College administrators and put Amherst in media headlines recently, reported *The Student*.

According to Dean of Students James Bishop, 10 students, mostly women, have reported instances of verbal harassment with sexual overtones attributed to alumni. In a letter to the Chairman of the Amherst *Student,* the members of the Sabrinas, the women's singing group, claim that they were verbally abused by those in attendance at a Class of '67 cocktail party.

Wesleyan's Windfall

An alumnus of Wesleyan University in Middletown, Conn., has donated $34,000 to the school for rejecting an offer by CBS, which wanted to televise a football game against Tufts last month. According to an article in *The New York Times*. CBS had offered Wesleyan and Tufts $15,000 each for permission to televise the game as substitute Sunday programming during the pro football strike. That would have caused a rescheduling of the game from Saturday, Oct. 2, to the following day. Wesleyan's coach, Bill MacDermott, argued for rescheduling and the resulting wide exposure, but Colin G. Campbell, the university's president, vetoed the idea, saying that it would disrupt the school's schedule and place too much emphasis on football.

The alumnus, who requested anonymity, said in a letter accompanying his check that the donation should "cover revenue lost because Wesleyan rightly didn't let CBS interfere with its normal weekend athletic routine."

Garwin to analyze "Dense Pack"

An analysis of the MX missile system and Dense Pack deployment strategy will be included in a Thursday, December 9 lecture by Dr. Richard Garwin, a research fellow at the IBM Thomas J. Watson Research Center. Entitled "Technological Advance, New Strategic Programs and National Security," the lecture will be held at 8:30pm in the Dwight Lounge of the Bristol Campus Center.

Dr. Garwin received a B.S. degree from Case Institute of Technology in 1947 and a Ph.D. in Physics from the University of Chicago in 1949, where he was a member of the faculty until 1952. Since then, Garwin has held a number of positions at IBM, including his current post involving research on advanced military systems. He is also a professor of public policy at Harvard's Kennedy School of Government.

Dr. Garwin has co-authored seven books, including *Nuclear Weapons and World Politics* (1977), *The Dangers of Nuclear Wars*(1979), and *Science Advice to the President* (1980), and is a member of the Academy of Arts and Sciences, and the Council on Foreign Relations.

The lecture is the last in a semester series exploring the nation's defense policies and is sponsored by the Arthur Levitt Public Affairs Center at Hamilton. All lectures are open to the public and free of charge.

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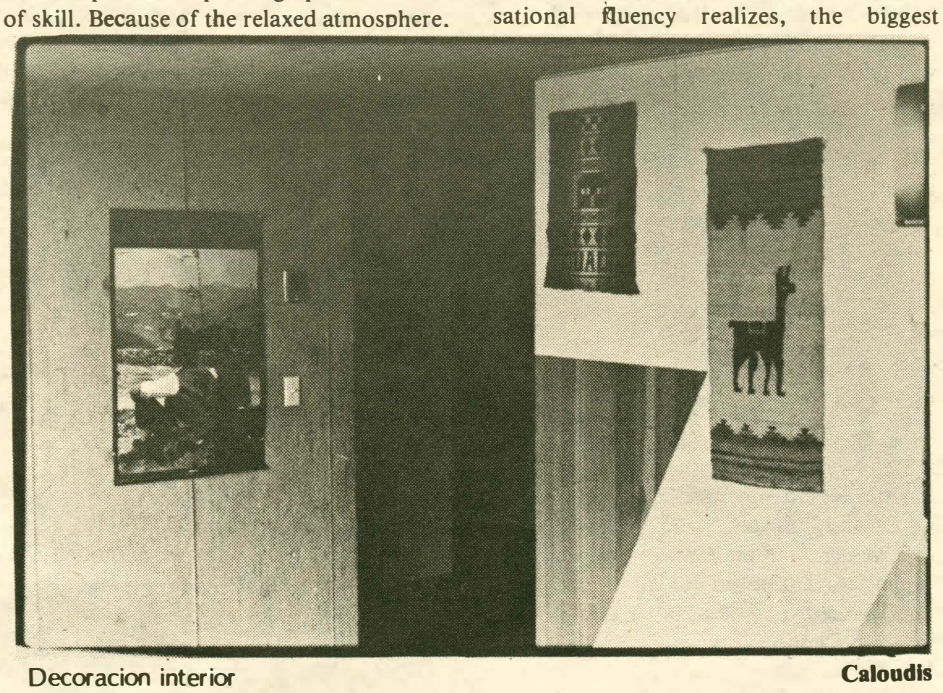
The next best thing to being there

by Garrett Green

Special interest housing currently consists of the French, German, Spanish and International houses. The three language houses strive to provide an environment where students can practice and improve their language skills. The houses, in cooperation with the language clubs, also try to promote the culture of their respective countries. For instance, the German house has sponsored an open house, alumni receptions, and films. All of the events were accompanied by appropriate refreshments, German beer, French cheese etc.

Some friction exists between the special interest houses and the community at large due to the coveted Milbank and Babbitt suites assigned to the special interest houses; however the antagonism springs from a confusion regarding the actual conditions of the arrangement. Those participating in special interest housing were forewarned that they would be sacrificing their lottery positions: their housing plans for the following year would be indefinite. Because suites are particularly conducive to the environment special interest students need, the houses were placed in Milbank and Babbitt.

Although no obligation is put upon residents, members speak their language as often as possible depending upon their level of skill. Because of the relaxed atmosphere, students find that talking outside the classroom loosens the academic inhibitions that can impede one's confidence and progress. As anyone at the treshold of conversational fluency realizes, the biggest obstacle is not merely speaking the language but rather thinking in it so that the mental translation step is eliminated. Ordinarily, the kind of exposure necessary to make this transition can only be achieved by a long-term visit to the country where the language is spoken; the special interest houses provide the next best alternative.



Decoracion interior **Caloudis**

The process of developing an original special interest house is not particulary complicated, but requires sincere dedication and a great deal of organization. The prospective group is required to place advertisements in all three media (*The Spectator*, Daily Bull, and WHCL), submit an essay from each member explaining why he or she wants to create such a house, and present a general proposal or constitution outlining the group's intentions. Finally, an interview between the administration and founding members is held to determine the group's integrity and legitimacy.

It should be noted that housing is not restricted to language orientation, but is open to any organization with an appropriate theme.

Barth: making art of heroic absurdity

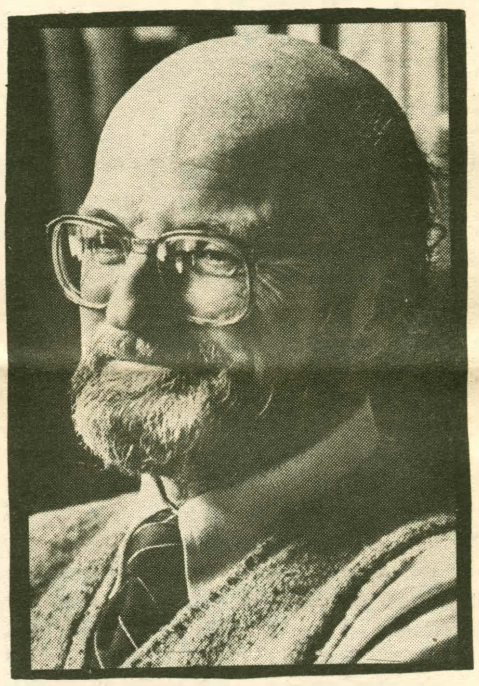
by James Ferrara

On Monday, December 6 at 8:30 pm in the Chapel, John Barth, distinguished American novelist, will read from his greatly acclaimed works.

Barth is currently a Professor in the Writing Seminar at Johns Hopkins University. The author of eight books, his works include *The Floating Opera* (1956), *The Sot-Weed Factor* (1960), *The End of the Road* (1962), *Giles Goat-Boy* (1966), *Lost in the Funhouse* (1968), *Chemera* (1972), for which he won the National Book Award in 1973, *Letters* (1979), and his recently completed *Sabbatical* (1982). Barth writes primarily avant-garde or experimental fiction. Yet his work is still accessible to a wide spectrum of readers. For example, *Sabbatical* (published this year by G.P. Putnam and Sons) weaves together a love story, the CIA, and a consciousness of its fictionality as it explores the deeper meaning of voyages by water.

Lost in the Funhouse (Fiction for Print, Tape, Live Voice), a collection of short stories, is probably among Hamilton students the most widely read of Barth's works. Of these pieces, critic Ihab Hassan writes, "The forms of fiction turn themselves inside out, shed their skin in search of a new life," adding with obvious enthusiasm that "Barth's public readings from this collection seem virtuoso performances of intermedia." More generally, Barth "writes about murder, incest, and madness as if they had no resonance but in hollow laughter. [He] pits the imagination against the voice as no other American writer can, making art of heroic absurdity."

Barth's reading at Hamilton, open to the general public and free of charge, is sponsored by the college's Committee on Cultural Activities (CCA), the Department of English, and grants from Poets and Writers, Inc. and the National Endowment for the Arts. The evening promises to be eventful and enjoyable, if the raves about Barth's performing talents are any indication, and, at the very least, educational in terms of exposure to one of America's most important authors.



Novelist John Barth

So you want to be a painting?

On Friday night at 9:00 pm the Hamilton Arts League is sponsoring a Beaux-Arts Ball in the Sigma Phi house as part of the J. Barney Moore Arts Festival.

The Arts League, which was formed last year, has as its chartered aims, "to support the fine arts at Hamilton." The Beaux-Arts Ball is a part of these efforts, which include holding art-related lectures, workshops, and films.

As part of the Beaux-Arts theme, partygoers are required to dress as an artist or artwork.

Delta Bop, a six-piece campus jazz ensemble, will begin the evening's musical entertainment with Bop tunes from the 1940's. At midnight another campus band, The Executives, will make its debut. The group's New Wave sound should be particularly danceable. Songs by the Stray Cats, the Romatics, the Who, the Clash and two originals reflect its eclectic but dance-oriented repertoire. The members include Peter Walsh, Alistair Mitchell, Tom Odell, Larry Frye, Rob Galloway and Tim Houlihan.

Chris Behan, '83, president of the Arts League, states that, "Sig has been generous in allowing its space to be used for the ball. And it seems appropriate since Barney Moore was both an art student and a member of Sigma Phi."

Proceeds from the tickets, sold in advance or at the door for three dollars, will go to the J. Barney Moore Fellowship in Art. According to Behan, "Some people have complained about having to spend three bucks to get into the party. To me, that's not too much to pay for an evening's entertainment that includes two splendid bands, beer and champagne. Unfortunately, the IDC was unwilling to support us in what I believe is a noble cause and so we've had to underwrite our expenses with some loans."

"This will not be another vapid beer and tunes that will drip and slosh into oblivion," Behan concluded.

Come and celebrate

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Trustees to meet

This weekend the Board of Trustees will convene for the second of their four yearly meetings. Among the topics on the agenda will be the college's endowment and future physical plant projects.

According to President J. Martin Carovano, plans for the 175th anniversary capital campaign, which will begin shortly and end in 1986-87, will be brought before the trustees this weekend so that total goals and priorities may be decided upon. The trustees will also be debating ways to ration students' financial aid, should it become necessary as it did last year.

In addition to reviewing this year's operating budget, the Board will hear reports from Dean Jervis on the new alcohol policy, the committee on honorary degrees and the commission on the curriculum, as well as a report on the Adler conference and an update on the college's endowment. The trustees will also be discussing health and safety standards and inspection procedures for fraternities.

Cynkutis explains Lab work

by James Ferrara

On Wednesday evening, the department of theatre and dance played host to over 200 students, professors, and community members in one of the more enlightening and encouraging lectures on the Hill.

The scene was the Red Pit, the characters: much talked about visiting proffessor of acting Zbigniew Cynkutis and a sometimes confused, but always fascinated, audience. The list of spectators read like a "Who's Who at Hamilton" including, among others, President and Mrs. Carovano, resident arts benefactor Ms. Sylvia Saunders, the Coop contingent, and a surprising number of "non-arts people." The script was a discussion of Cynkutis's work with the Polish Laboratory Theatre, and the result was evident in the warmth and admiration expressed by those who attended.

The evening was to focus on a short film of the Laboratory's important works, a play entitled *Akropolis*. However mechanical difficulties — usually the nemesis of artistic endeavors, as Cynkutis noted — allowed time for a much-needed introduction to avant-garde theatre. Since the late 50s, when it was founded in Poland by its director, Jerzy Grotowski, the Polish Lab has had a revolutionary influence on world theatre. Cynkutis explained, in a stylized version of English that works very much in his favor, that the goal of the Lab was to develop a new approach to acting which emphasized the truthful experience between the actor and the audience, "rather than the traditional canons of literary fidelity." (M. Kirby)

When the film was finally shown, many viewers were left dazed and alienated. This effect is understandable, considering the film was in Polish and the performance so unconventional. However, everyone seemed to share at least a few striking images, giving substance to Cynkutis' words. What went beyond all the history, all the visual aids, what brought the evening to its meaningful conclusion, were Cynkutis' closing thoughts on the purpose of his theatre: to relate face to face with people around the world in an effort to bring a true meaning to the collective term "human."

Romano and Co. release first single

by Gregory P. Theoharides

The Paul Romano Band has arrived on the Hill! Its first 45 rpm record is currently available at the college bookstore. The band, comprised of Romano '84 and his two friends, Scott Clipston and Bob Acquiviva, offers two easy listening songs, "Here in the Rain" and "Heavy Sigh — Sad Hello." Romano plays the piano, sings, orchestrates the ARP Omni and Yamaha Strings, and produced the album. Clipston is responsible for drums, percussion, and a portion of the production; Acquiviva plays the bass guitar.

Although it was recorded in August of 1981, it wasn't until this past September that the record was pressed. "Here in the Rain" and "Heavy Sigh — Sad Hello" were written a couple of years ago. Romano emphasizes that he did not cut the record to make money, but because he thought the songs were good and wanted them to reach their full potential by being professionally mixed and recorded. Ideally, he would like someone else to record the songs again. He plays the piano and writes songs as a hobby. To date, he has written about nine songs. Surprisingly enough, Romano has only taken a music theory course in high school and Introduction to Music Theory at Hamilton. He has never had any formal piano lessons. "I guess I just picked it up by ear," says Romano.

Listen for the songs on WHCL, TLB-AM, and possibly KG104. Although the record, which is available at the bookstore for $1 sold out today, there will soon be more available.

Paul Romano **Horak**

Metheny raps

continued from page 9

for a lot of young players.

Dentzer: You have one of the most unique and telling sounds as a guitarist. Would you explain how you produce that kind of bell-like quality?

Metheny: I would say that 90 percent of it is just that's sort of the way I play, it just sort of comes out that way. A lot of what I do can be traced directly to those guys [Hall and Montgomery]. The differences in my case are that I do process the instrument in what is now fairly common, but when the group first started was a fairly unique way of having a couple of digital delays involved in the line, which don't really distort the sound as much as they just kind of fatten it up. But at this point that's pretty common; you hear lots of guys doing that sound, but it seems like there hasn't been anybody who does that sound exactly the way I do it, and I think at that point you can say that most of what it sounds like comes from the way I play the instrument. I always tried to get a real special kind of sound — that carries through whether I'm playing the guitar or playing the synthesizer or if I sit down at the piano or drums or anything. I try and play the way I hear music.

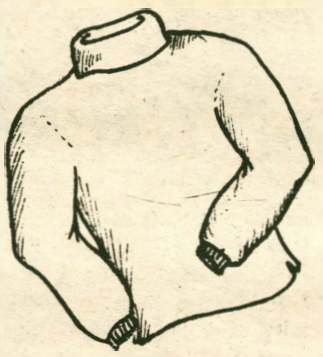
Ebbin began talking about how Metheny in the past had played with various artists from slightly different musical backgrounds, and asked Pat if this was something he wanted to continue doing.

Metheny: Not especially. Not along those lines anyway. I'm not a big fan of just doing casual record dates.

Duffus: You'd never become a studio musician then.

Metheny: No, I wouldn't be a good one — just because I take it all much too seriously. To be a good studio musician, you have to have a certain kind of callousness to just show up, do what needs to be done and get your paycheck and not really worry about it. I'd also have to say that I'm really less interested all the time playing with people who aren't jazz musicians, or don't have a jazz background. It's just not that much fun for me. I like to know that that's there — we don't necessarily have to play that way but I really prefer playing with guys who I know are aware of all that stuff.

Here, unfortunately, the interview ended. It was obvious that both Metheny and Mays were weary from their performance and wanted to get on the road. We appreciate the efforts of Dave Palmer from the Program Board in securing us the interview and, of course, we extend thanks to the Metheny organization.



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Arts
The Hamilton College Spectator

Pianist Andre Watts to perform

Internationally renowned pianist Andre Watts will present a concert in the Alumni Gym on December 3 at 8:30 pm.

Watts, 36, was born in Nurnberg, Germany, and ironically showed his first musical interests in the violin. By the time he was six years old, however, he had made his preference clear and with his family's return to the United States two years later, he was enrolled at the Philadelphia Musical Academy to study musical history, composition, and piano.

After only one year at the Academy, Watts competed against 40 other gifted young pianists in hopes of performing with the Philadelphia Orchestra in its Children's Concerts. He won, and was rewarded with a chance to play a Haydn concerto. One year later, he was engaged again to play the Mendelssohn G Minor Concerto during the orchestra's summer series.

The young prodigy made his New York debut performing Liszt's E-Flat Piano Concerto with the New York Philharmonic at age 16 with Leonard Bernstein in one of CBS's nationally televised Young People's Concerts, and later performed in one of the Philharmonic's regular subscription concerts at Lincoln Center.

Andre Watts

Since that time, Watts has appeared with every major symphony orchestra in the U.S. and Europe, touring Japan, Israel, South America, and the Soviet Union as well. Today, his concert schedule is booked four years in advance, with an annual calendar of 150 engagements.

The concert is the first performance sponsored by the college's Lee H. Bristol, Jr. Endowment for the Performing Arts and is the third offering of the 1982-83 Music at Hamilton Artists Series.

The Bristol Endowment is named for the late Lee H. Bristol, Jr. '45 who died in 1979. Made possible through the generosity of two foundations, along with gifts from Hamilton alumni, the endowment will enhance Hamilton's programs in music, theatre, and dance, enabling the college to bring exceptionally gifted artists to campus more often.

Tickets for the performance are priced at $7 for the general public and $3 for students.

The Spectator announces its First Annual photography contest. This year's theme is "Hamilton Captured." All photos must be black and white and printed eight by ten. Any student may enter, with as many photos as desired.

Entries must be mailed to *The Spectator*, Box 79, by January 10, 1983. Photos will be judged on subject, originality, and aesthetic value. The winner will receive a cash prize of $25 and will be published along with two runners-up in the Winter Magazine.

Film: Merrick, Martians, and Santa

***The Elephant Man*. Directed by David Lynch. Starring: Anthony Hopkins, John Hurt and Anne Bancroft.**

The Elephant Man is not merely the story of John Merrick's horrible deformity and his attempts to deal with it. Rather than telling the story of this one man's plight in 19th century England, David Lynch has fashioned an indictment of the Industrial Age and the society which spawned that cruel era. The film gushes with images of a society mired in its own offal. Water drips and seeps from every crack and gas lamps hiss with the venomous intent of serpents. Lynch merges men with their machines so completely that the ever-present background groans and screams are an unrecognizable cacophony emanating from the center of the society.

From this wonderfully constructed frame, Lynch unfolds the tale of the Elephant Man. John Merrick was found by Dr. Frederick Treves of the London Medical College. Merrick had been the focus of a freak show in which his disease was being exploited by a man named Bytes. Treves removed Merrick from the sideshow existence he had always known hoping to alleviate some of his physical pain and mental torture. Treves discovered that Merrick was actually a very sensitive young man and the film examines the gradual flowering of Merrick into the cultured and refined man that his mind had always aspired to but which had been denied him by his deformity.

John Hurt is splendid in the role of Merrick. He conveys the terror, beauty, and delicate sensitivity of the role through what must have been a terribly restricting make-up job. Although I admire the effort and consideration to detail that went into making John Hurt look like the Elephant Man, I cannot help but be unsatisfied with the result. No make-up can properly describe the deformity of John Merrick and it is almost hypocritical for this film which deals with the horror of "Freak Shows" to go into such an embarassingly detailed look at what he must have been like. The stage-play *The Elephant Man* makes no real attempt at presenting Merrick as he was physically, because the point of the story is to look deeper into the soul of the man.

Anthony Hopkins plays Treves in a very reserved manner which undercuts his few moments of sensitivity in the film. His reunion with Merrick at one point is especially upsetting because of the distance between the two characters even in their embrace. Lynch is responsible for the ambiguity with which Hopkins portrays Treves, and it is my wish that he had gone in one definite direction with the character from the start.

The Elephant Man is a well-made film offering an insightful and thought-provoking look at our not-too-distant past. It raises the ugliest member of the society by not only showing the beauty of his character, but by showing the degredation around him. We have not changed immeasurably from the era of the film, and it has things to tell us about ourselves through our own ugliness and beauty.

— William Oberholter

Santa Claus Conquers the Martians is one of the funniest movies to come to Hamilton this year. It should be of special interest to Hamilton students because it features Ned Wertimer, the doorman from *The Jeffersons*, and brother of Sid Wertimer of the economics department. Another attraction is today's heart throb and sex queen, Pia Zadora, who plays an eight-year-old Martian child. The movie is filled with memorable moments include a man crawling in a sandbox with a polar bear suit on, and a blow torch moving across the screen to simulate a rocket ship.

The Martians all have green spray paint on their faces, while the earthlings are your typical all-American kids. Clips of America's military might flying off to fight the Martians look as if they were lifted straight from the Air Force propaganda film bank. What else would explain sending bombers off to stop a space ship?

The primitive 1960s special effects are sure to bring laughter from the audience, as is the theme song, "Hooray for Santa Claus." The movie is the epitome of a poor film, yet it is never boring. One never knows when another silly line or effect will creep up. For those who are young at heart, there may even be an interesting plot!

Ever since *Santa Claus Conquers the Martians* was put in the *50 Worst Movies of All Time* book, crowds have flocked to see this flic, making it a great cult film. So, put some green on your face, thrown snow and Mars Bars around the Chemistry Auditorium, and enjoy one of the funniest, as well as one of the worst, movies you will ever see.

— Jay Williams

One scene in one of the one-acts

Harris

New sculpture lacks sizzle

by Chris Behan

The CAPS sculpture show opened at the Emerson Gallery on Sunday November 21 with little fanfare and will continue to occupy that space until December 19.

CAPS, the Creative Artist Public Service Program, is New York State's art fellowhip program. The pieces in the show are examples of the work of ten sculptors who were awarded grants in that category. Unfortunately the opening of the exhibition was not celebrated with the usual reception. This could be a result of pecuniary efforts, especially since the last *vernissage* was such a lavish affair. For whatever the reason it does reflect a curious lack of esteem for what is an essentially deserving show.

It would be unfair to try to compare this exhibition to the Edward W. Root collection show that preceded it. A Pollock from 1949 can still evoke a strong reaction, but we must live today; the CAPS show represents what is happening in sculpture now.

What is exhibited in the gallery shows the trend away from minimalism of past decades and from conventional concepts of beauty. Some pieces are influenced by Superrealism or New Wave. New media and innovative treatment of traditional media are developments seen in the CAPS work.

If you feel disappointed after seeing the show, look again. This is a part of what sculpture is today. Some of it *is* disappointing, but its value is heuristic.

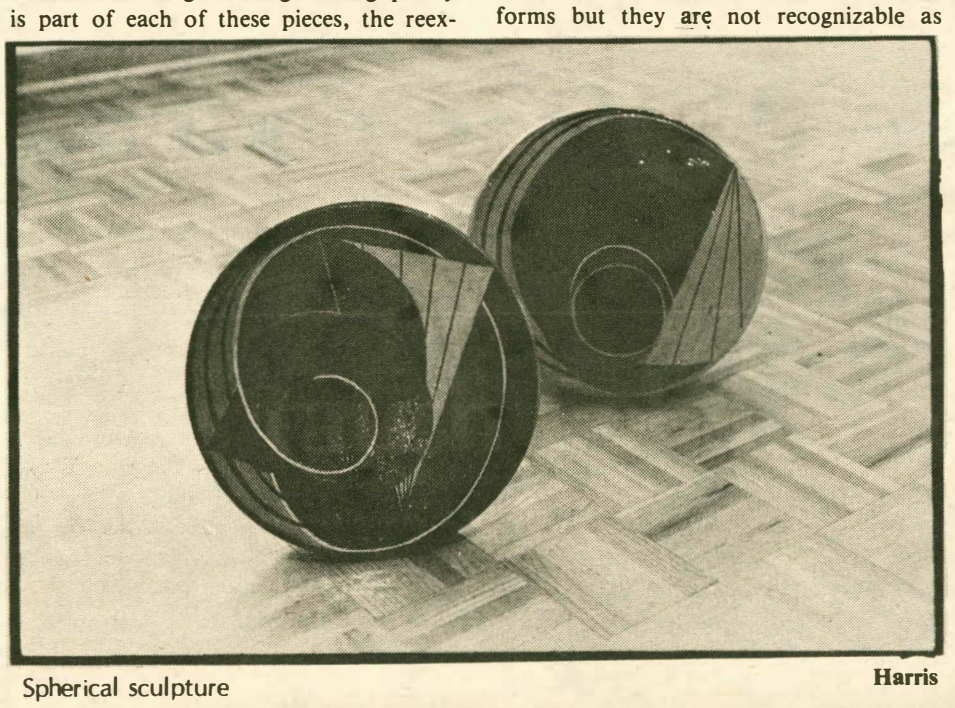
Traveling shows, such as the CAPS Sculptors are often made up of the less important works of the artists involved since risk is inherent in transporting work, especially sculpture.

At first glance Donna Dennis' subways seem like sloppy architectural models. But their size elevates New York City subway stations scupturally as stereometric forms with related linear details and contrasted black and white with the primary colors.

A two-dimensional image of the subject would be merely imagistic or thematic. Here pieces include both of these and as miniatures describe one type of prosaic urban architecture as aesthetic object.

Also in the diminutive mode are Kenneth Juon's chairs. Displayed on little floors, *Kitchen Chairs* on ceramic tile and *String Chair* on oak strips, these finely crafted pieces bring household objects into the realm of sculpture.

The problem with looking at miniatures is that their appeal is often based on cuteness. Although this ingratiating quality is part of each of these pieces, the reexamination of familiar objects is their most important function.



Spherical sculpture **Harris**

Gary Burnley's untitled works are an example of new uses of sculptural media. Plaster is no longer only for Classical copies. Made of hydrostone, a hard, dense plaster, the pieces are 15 inches in diameter half spheres glazed with brightly colored spirals, lines and triangles. The simplicity of the form allows for a wildly vibrant surface of animated design.

Also of plaster is Harry Roseman's *Bathroom Wall*. The artist takes advantage of the mediums's precision capacity, creates a relief that is crisply articulate and paints it grey. As a result, it is cold and unemotional but not without significance.

Using a tradional medium in an unusual way, Livio Saganic has taken a material that is generally glystically conceived and laminated it to form a tectonic space. On the exterior slate remains true to its nature and looks like sedimentary strata.

Both pieces, *Extraction #8* and *Lalibaba III*, seem to be miniaturizations of larger forms but they are not recognizable as replicas of known objects like the subways or the chairs. They are reminiscent of Egyptian tombs or other ancient Middle Eastern architeture though.

Another traditional sculpture medium, bronze, is included in this contemporary show. Joyce Robins' metal tubes uncoil from the wall. Her ceramic extensions, (which are not included in this show) however, are much more exciting for they are more colorful and complicated.

Double Figure and *Dovetail* are made of marble dust polished to sensual smoothness and cool color. The blue, white and grey flecked with black are completely inoffensive and combined with the slick abstraction of living forms they are soothing and graceful without being smug.

Cochiti by Harmony Hammond is a group of three cylindrical arches wrapped in celastic. Although the arches are similar in form, each is crowned with different prongs and colored in maroon, ultramarine blue or black. They are at once playful, maculated with yellow and white and loosely wrapped, and serious with an almost religious quality derived from their enigmatic form and bizarre ceremonial grouping.

However, *Cochiti*'s space is invaded from above by *Young Planes* by Brigid Kennedy. Most of the sculpture in the show is generally given adequate room to breathe. These two pieces, so demanding because of their bulk and the complicated spatial relationships within their parts, interrupt and crowd each other.

Hung from the ceiling by what looks like thick fishing line, *Young Planes* are white, amorphous blobs with overstuffed wings. They are absurdly humorous, perhaps more so than the artist had intended.

Robert Lobe's hammered anodized aluminum looks very much like a dead tree, but the fact that it has no title seems to deny it as a representation of nature. It is obviously based on natural forms but tries to go beyond as a gold colored, irregular, vertical tube.

The most dubious works in the CAPS sculpture show are *Amber* and *Ruby* by Dianne Talan. Each is a canvas painted to resemble a jewel, stretched over a faceted piece of styrofoam and surrounded by a thin brass frame.

Thus presented, they appear to be giant gems, two feet wide. As inflated images their importance is not increased, though. Instead their emptiness is revealed; they are merely gaudy baubles. Perhaps this is the artist's message. Any appeal they have is purely decorative, and as such, they are rather garish.

Continued success for college choir

by Geoffrey Pomeroy

For those of you who were there I can add nothing to one of the best performances I have heard by the Hamilton College Choir. Highlights of the concert were Glenn Tomlinson's and Leslie Thayer's masterful solos. The music was well chosen, including three anthems by Henry Purcell, a set of six romance songs by Johannes Brahms, and finally the *Deutsche Messe* by Johan Nepomuk David. The intonation and general quality of singing was commendable throughout the performance, an unfortunate point being that during the anthems by Purcell the choir was in the balconies. This created a wonderful effect for those not fighting for standing room in the back of the Chapel.

The Purcell anthems, all accompanied by Brian Moll (with an excellent performance on the organ), were chosen for their range and expressiveness. The first, "Hear My Prayer O Lord" is a full example of the English anthem, while the second, "The Lord is King, the Earth may be Glad" is a verse anthem, in which (I repeat) Glenn Tomlinson sang a marvelous solo. The third anthem, "O All Ye People, Clap Your Hands" was interesting in that it combined imitation and homophony.

The Brahms romance songs ran the gamut in terms of taste, ranging from the very bawdy to the very sad in terms of context. They tended to be a fun lighthearted break from the anthems. The first, "Der Bucklichte Fiedler," was lively and enjoyable as was "Das Maedchen," the next song. "O Suesser Mai" was interesting in that although homophonic, the sopranos were always behind the rest of the choir; this added a fair degree of intensity to the otherwise boring poem. "Fahr Wohl" or "Farewell" had just the desired effect; a very sad and moving song, it was sung with just the right intonation. "Der Falke" or "The Falcon," the fifth song, was a relief from the previous sorrow in that it was bright and cheerful. The sixth and last song by Brahms, "Beherzigung" or "Reflection" was very interestingly portrayed. There was a lot of dissonance in the first four lines expressing such words as "cowardly thoughts" and "timid vacillation."

The *Deutsche Messe* by Johann Nepomuk David was slightly shocking to begin with, but people quickly came around to the very expressive and moving style of David. There was a great deal of dissonance in the piece mostly from its origin in adapted 16th century Lutheran liturgies. The Credo and especially the Sanotus were explosive highlights of the piece.

Once again I can only commend the Choir and their conductor Professor Kolb for an excellent performance. The pieces were well chosen and sung. For those who missed it, I can only recommend going to the next performance. After all, it is free (as few things are), and it is certainly a relaxing and productive study break.

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Guest professor benefits dance students

by Elizabeth R. Grusky

He started to dance when he was 19 years old. One year later he was a principal dancer for Contemporary Dancers, a modern company, in Winnipeg, Ontario. After that, he danced with Ballet Imperial of Canada, Les Grands Ballets Canadiens, the Israeli Ballet, and other companies in the States as a guest performer and teacher. He has trained with such notable dancers as Alexandra Danilova, Valery Panov, and Melissa Hayden, and worked with fine choreographers such as John Butler, Ludmilla Chiriaeff and Patricia Neary (for Balanchine).

After eight years of professional dancing, Richard Sugarman has focused his energy and talent on teaching, coaching, and choreography. He is the co-founder and Ballet Master of *Studio 103* in Toronto, Canada, and the founder and artistic director of the Canadian National Dance Repertory Theatre (CANADART).

In spite of his active schedule, Richard Sugarman has been teaching ballet to the advanced and intermediate classes in List Studio for the past week. His philosophy, energy, and technique have challenged Hamilton dancers, if not exhausted them. One day's or one week's worth of guest teaching offers benefits that students may not realize until long after the guest teacher is gone. A dance class is an "intense experience." For an hour and a half a student must observe and absorb the leg, arm, and torso movements as well as the "nuances" (head positions) of a combination, and their attempt to execute the combination as the professor desires. It can be a frustrating experience: to understand a movement mentally and then not to physically execute it moments later to anyone's satisfaction.

A guest teacher "ups" the challenge to assimilate and execute. Is the teacher so good that after a few minutes he or she can produce the results desired? Are the students up to the technical level which the teacher demands? Accustomed to teaching professional and semi-professional dancers, Sugarman's patience this week has either been tried too often or has increased as he came to realize that the Hamilton dancer is a serious student — someone who can and wants to learn.

A guest teacher offers a change in style, method, and technical emphasis. One teacher may emphasize jumps, another turns, another balance. A guest can generate new enthusiasm and desire. More importantly, a visiting teacher shares their own philosophy about dance and the student can hold onto it long after the visitor has left.

For Sugarman, "Dance is the ultimate of self-discipline . . . a unique kind of drug." For him, the dancer can do anything because he or she is in command of and aware of the body. As he says, "The dancer is the true flying being." There are a few drawbacks to having a visitor teacher. The continuity of one teacher's style is broken and all too soon the guest inevitably leaves. However, the positive often can out weigh the negative; if as Sugarman states, a dancer (or any student) has "an open mind and listens," then the student's capacity to learn is limitless. Guest teaching offers new energy new emphasis, and new attitudes toward dance.

Hamilton dance students have been lucky that the dance professors here have contacts in the dance world and acknowledge the benefits of guest teaching for the students. As for the students, as long as their minds remain open and they listen, they will continue to learn from visiting teachers such as Bill T. Jones, Larry Clark, and Richard Sugarman.

Richard Sugarman teaching dance

Feitelson

Oratorio is more than a song

by Tom Randolph

The Hamilton College and Community Oratorio Society will present its winter concert on Tuesday, December 7 at 8:30 pm and by all counts, the concert should be a good one. The society has 113 members, including 52 students, nine faculty members, two staff members, four faculty or staff spouses, and 46 Clinton residents. The Society's conductor, G. Roberts Kolb, says that the two-hour-long Sunday rehearsals erase the traditional roles of students, staff, and townspeople, because all the members are there to sing, and frequently a student can be seen helping a faculty member who is not as musically skilled. Chuck Miller, a sophomore in his first year in the Society, adds that he is "very pleased to be singing with professors in a college community because it brings a feeling of unity to the place. It is a good way to meet Clinton residents, and we all get along well together, very well."

Joan Kimball, a member of the Clinton community and the Oratorio Society for the last two years, says that the Society's Clinton-Hamilton relationship is "amazingly good. I feel students are welcoming to us. We feel grateful to the college for the opportunity to sing with them." The winter concert's theme this year is Christmas. The Society will be performing, with an orchestra, a group of three settings (Gregorian Chant, Victoria, and Poulenc) of "O Magnum Mysterium," *Quare fremuerent gentes* (Psalm 2), and Respighi's *Laud to the Nativity.*

Oratorio in rehearsal

These pieces constitute a great deal of variety and a sizable challenge, which, witnessing the energy brought out in rehearsals, the group is obviously willing to meet.

Much of this energy can apparently be credited to Kolb, who is himself only in his second year of directing the Oratorio Society. Portly, and sporting a bright, full beard, his physical appearance and conducting style generate charisma. Several three-year veterans of the Society thank Mr. Kolb for the increased numbers and enthusiasm of the past two years. Says Ellen Brand, a fourth-year singer, "You can't not love Kolb. He gets so excited and just loves it. He gives so much."

Kimball, who came to the Society at the same time as Kolb, agrees that "he is very welcoming. He has brought in a number of very exciting musicians to play with us at the concert."

The Oratorio Society opens its arms again for new members in the spring. Anyone who wishes to sing may join, regardless of previous experience. Kolb mentions several reasons for why the Society is a popular alternative to other singing groups on the Hill. Perhaps most importantly, the time commitment of two hours each Sunday evening is not as great as those of the others. He says that the different musical content from the College Choir is more interesting for some, because the Society uses an orchestra. The fact that anyone can join, including complete beginners, precludes tension and competition inside the group, creating a peaceful but buoyant atmosphere to work in.

The quality of performance that this atmosphere and these singers breed will be on display in the Chapel on December 7.

Jazz group hits highs and lows

by Peter B. Portnoy

Jazz came alive on Wednesday night in the Chapel. And the group? None other than our own Hamilton College Jazz Ensemble, under the direction of Donald Cantwell. The program consisted of twelve well-chosen 'tunes'; scattered solos were well-constructed and well-played.

The opening number was *The Opener* (can you guess why?), with tight work in the saxes and a lively solo by Ben Poole. Although he seemed to have dragged at the beginning of his solo, he recovered nicely and was strong and exciting till the end. *Bye Bye Blackbird* followed. *Blackbird* is a medium swing with a swinging line going through the saxes, well-blown, although the dynamics could have had more contrast. It seemed that the softer moments never quite got there. Andy Rosenfeld blew a sweet, lovely solo. He has a wonderful tone and a marvelous presence.

Rosenfeld joined forces with saxophonist Gregory Thomas on the eerie 5/4 lament *It Ain't Necessarily So,* a well-known Gershwin tune. They were backed up by the masterful work of Paul Gillespie on the bass. Intonation between Rosenfeld and Thomas was fairly decent: however, they were having problems with timing, especially at the end. The highpoint was Thomas' solo; it seemed to be in the style of Charlie Parker's 'Sheets of Sound' and was powerful and stylistically sound.

The next piece, *Splanky*, is best described by its name — it was a splank-sort-of-piece. Joseph Kalynycz, tenor saxophonist, played a confident and superb solo. *Blue Skies*, featuring James Benneyan on alto sax, was a ballad-like tune with a nice swing feel. One of the highpoints of this tune was the exceptionally good intonation, which seems to be a major problem in the Ensem-

continued on page 8

more jazz more jazz more jazz

continued from page 7

ble.

The ballad of the evening, a soft 3/4, was Thad Jones' *A Child is Born* with Jimmy Rhind on piano, and Ben Poole on flugel. The solos were, once more, well played. In my opinion, the players could have expressed a little more personal fluidity with their solos. And once more, the pitfall was the intonation. This time the saxes were to blame. However, they recovered quickly.

With *Swingin' Shepherd Blues,* we left the world of mellow. Thomas and Rosenfeld were featured on solos. Rosenfeld simply filled the Chapel with his sound while Thomas worked very nicely with his background and led well — his raspy beginning was a pleasurable surprise. Joe Duffus kept everything moving with well-placed kicks and a solid rhythm.

Duffus took over on his drum solo during *Perpetual Commotion*. He was just playin' *all over*, from his set, to the rims, even to the piano. But that wasn't enough — the entire rhythm section went into their own 'Perpetual Jam', and they were *very cool.* Following *Commotion* was *Blues for Tripod* (can someone explain that name?) with improvised solos by Thomas and Rosenfeld. They stayed in lead and soloed during *Catching the Sun*, which was a rather funky tune.

Slaughter on Tenth Avenue was the featured show piece. Renzo Luzzatti played a strong but not quite convincing solo on piano, though he did a fine job in leading. Geoff Schad took a bone solo, very well-played. His only fault was in dropping the bell of his trombone — he sacrificed some of his sound. Even with this disadvantage, his tone was strong and consistant.

Engine No.9 finished the evening with Schad on bone again and Mason Ashe flying in on guitar. This was a fun and moving piece and was tight to the end.

The Ensemble showed a strong base, especially in solos, and good work. My advice to you is don't miss the next performance May 10th and don't miss Delta Bop this weekend either.

Photo exhibit: still lives

"Ladies and Gents," an exhibition of turn-of-the-century photographs, will be on view at the Bristol Campus Center's second floor lounges Saturday, December 4 to Tuesday, January 25. Images in the exhibit were selected from the Smith & Telfer Photographic Collection of the New York Historical Association, Cooperstown.

"Ladies and Gents" includes studio portraits, complete with the standard backdrops and props of the age, as well a less formal photographs of people at home, at leisure, at family events, and in community groups. Whether a posed studio portrait taken in front of a painted backdrop, or a group portrait of a family "roughing it" at camp, these photographs were meant to show their subjects at their best. Taken between 1880 and 1914, the images give us a notion of how these "ladies and gents" thought of themselves: What possessions did they choose to include in the photograph? What events did they find worthy of being recorded?

"Ladies and Gents" provides insights as well into the conventions of professional photography at the turn of the century; the ways in which individuals were posed and groups arranged; the use of props such as an open book, a chair, a carefully draped rug; the elements of background included; and the point of view.

The Smith & Telfer Photographic Collection comprises the work of two Cooperstown photographers whose combined careers span the years 1852 to 1953. The exhibition photographs in "Ladies and Gents" were made from their original glass plate negatives.

The exhibit is open to the public and free of charge.

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Time-Out

Pat Metheny rocks on the Hill...

by Joe Duffus

On Saturday, November 20, Pat Metheny performed in the Alumni Gym. The crowd, just shy of capacity, was treated to one of the most incredible evenings of music that Hamilton has ever seen. As he explained at the opening, Metheny had many new compositions which he had written since the release of his most recent album, *Offramp*, and wanted to try them out on an audience. Consequently, the concert continued for more than two and one-half hours.

The group, featuring Metheny on guitar, Lyle Mays on various keyboards, Steve Rodby on bass, Dan Gottlieb on drums, and Nana Vasconcelos on assorted percussion, opened with a highly spirited rendition of "Phase Dance," one of its most popular songs, with Metheny immediately demonstrating his complete mastery of the guitar, and Mays providing a sometimes wistful, sometimes compelling solo on piano. The melodic and harmonic interplay between these two men is so remarkable that at times it seemed that they were of a single mind.

Metheny's third number surprisingly, was an untitled ballad. Most performers will not attempt anything resembling a balled until well into the concert, preferring to warm up the audience with fast melodies, with more of a beat to them. Yet this song was presented with such a wealth of feeling and beauty of texture that the audience was not lost in the simplicity. Lyle Mays' work on synthesizer was particularly striking, as was the quiet, sensitive playing of Dan Gottlieb. The audience reaction was thunderous.

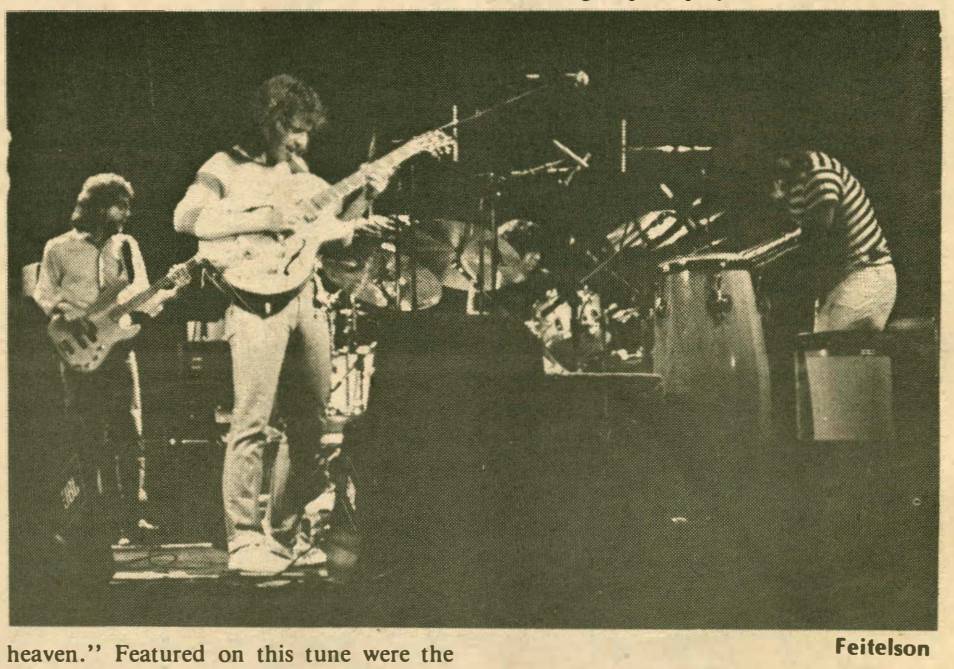
Metheny then played an unrecorded tune called "Six and Eleven." This was, by far, the most unbelievable example of his formidable guitar technique I have ever heard. As a friend remarked, he "outDiMeolaed DiMeola" with a series of super-fast runs and tension-building riffs which made extraordinary compositional sense. Unquestionably, Meheny's image as a more simple, lyrical player is made by choice, not by necessity. Bassist Rodby added a solo which set up the final chorus well. Gottlieb and Vasconcelos functioned as a single unit, and kept the breakneck tempo of the piece just where it belonged.

It is difficult to individually describe many of the songs that followed, since so many of them were unrecorded and untitled. But there were many highlights in these pieces which deserve mention. In one, Metheny's and Mays' compositional forms seemed to approach the impressionism of the group Weather Report. This particular piece of several sections at once featured the innovative synthesizer of Mays, an electric twelve-string of Metheny's, and numerous percussion instruments all played deftly by Vasconcelos. During one segment, the light flashed a strange green hue across the ceiling, while the synthesizer seemed to be imitating helicopters hovering outside the gym. I won't try to explain the feeling, but a hush settled in the audience that almost seemed a part of the piece.

In another, Nana Vasconcelos produced a strange, Brazilian instrument and began playing a solo. The instrument most nearly appeared like a long bow with a metal string and a round gourd at one end, played with a metal rod in one hand. It was uncanny how this simple instrument produced such a multitude of different sounds in the hands of such a master. In a third, he played a small drum slung around his shoulder in a rhythmic duet with Gottlieb, while Metheny and Mays traded choruses.

Two songs from *Offramp* followed. A song called "James" was given a new twist as Metheny played an instrument called a digital guitar. As he later told me, it is really an unstrung, guitar synthesizer which produces a sound somewhere between a vibraphone and an organ. This was performed as a duet with bassist Rodby, with spectacular results. A tune called "Are You Going With Me" started with a very simple vamp between bass, drums and keyboards. Gradually, Metheny built a fantastic chorus which soared above the music into a beautifully developed climax and denouement. Another friend remarked that "It was almost better than sex!" Quite possible.

The last scheduled song was from the album *Pat Metheny Group* and called "San Lorenzo." This tune highlights the very acoustic sound of Metheny's electric guitar, a sound which has been accurately likened to "the wind blowing through the trees in heaven." Featured on this tune were the light percussion instruments of Vasconcelos, the graceful drumming of Gottlieb, and a very Keith Jarett-influenced solo on piano by Mays. The final strains of the pretty melody seemed to echo through the gym over the applause.



Feitelson

The encore began with a very countryish song called "Across The Heartland" from *American Garage*. Although starting with a good beat that got the audience clapping, it suddenly changed character into a soft, gentle passage of guitar and keyboards. With a rather sheepish grin, Metheny looked at the audience and made a "Cut" sign across his neck, at which time the clapping abruptly stopped. The song finishes in spirited re-capitulation of the first theme, and brought the crowd once again to its feet.

The closing number, "American Garage," is a rather commercial tune, more suited for the typical "garage band" than an organization as classy as Metheny's. Still, the song was obviously as much fun for the group to play as it was for us to listen. I love to watch a grown band laugh!

The Program Board deserves many accolades for this concert. Metheny's ability to appeal to everyone from the hard — core rocker to the bebopper, made him an ideal choice to perform. I think that everyone there, especially those people not familiar with his music, left with an incredible feeling of awe and satisfaction. Personally, I left with a feeling that this was the most amazing concert I had ever seen, either here or anywhere.

...and raps with the Hill

by Bill Dentzer

The following contains excerpts from an interview with Mr. Metheny and Mr. Mays conducted by Marc Ebbin for WHCL, and Joe Duffus and Bill Dentzer for The Spectator. The complete interview will be broadcast on WHCL sometime in the near future.

Pat Metheny interviews Lyle Mays

Feitelson

After what seemed to us an interminable wait (about thirty minutes all-told), Joe and I were finally led downstairs to a small room in the basement of the Alumni Gym. Shortly after this, Metheny and Mays entered, and a rush of nervous excitement swept through the room. After a flurry of handshakes and compliments, we all settled down around a table to begin the interview. Joe and I were determined not to come across as a couple of wide-eyed, bushy-tailed college kids, but as two semi-serious musicians, and Joe made this clear in his first question.

Duffus: I have a couple of notes here on the music. I have written here: "Six and Eleven — holy shit." Did you write that while you were out on the road or is that something you've had for a while?

Metheny: Just before this tour.

Duffus: Do you work these things up spontaneously or was that something that you really sat and poured over for a while?

Metheny: Usually the tune gets written and then we bring it in and rehearse it. Then in the course of playing it a lot we change things.

Duffus: Do you take a tune like that, take it out on the road and sort of develop it while you're out on the road and then record it?

Metheny: Yeah, that's kind of been the method we've used before that seems to work pretty well. On the other hand sometimes we'll have tunes that we only record, that we never even get around to playing live. And there are advantages to doing that too because then you get a real fresh version of the tune.

Ebbin: How does a musician maintain enthusiasm after months on the road touring?

Metheny: Well, to tell you the truth, I've never really understood the philosophy that somehow going on the road is, you know, a fate worse than death. A lot of musicians talk about how horrible it is to be out on the road and how much they hate it. To me, it's a great gig, it's a blast. And compared to someone who's got to dig a ditch for a living, it really is a great gig. And if the band keeps getting better all the time, it's even more fun.

After a few questions about the formation of the Metheny/Mays duo, the question was raised concerning the country influence in their music, and their own personal influences.

Metheny: I've never tried to downplay what my early background was. I'm sure this is true with Lyle too. The fact is, we are both from very rural areas, and I think even if we wanted to cover that up, it would come out. We both have a real strong jazz background. But on the other hand we're not necessarily committed to flashing our Bebop chops right and left. It's there if we need it, but we really don't exploit it.

Duffus: Is Keith Jarrett your favorite piano player by any chance?

Mays: By any chance.

There was a small explosion of nervous laughter; Joe had hit the nail on the head.

Mays: Yeah, I mean, he's awesome. If anything, he's under-rated. He's got such an amazing command of the instrument, the most amazing command of the instrument of anybody playing — on maybe any instrument.

Duffus: I was listening to your solo on "Phase Dance" tonight on the record and I heard a lot of Keith Jarrett and I also thought I heard a little Bill Evans.

Mays: A lot of Bill Evans, yeah. Probably more so back then than now, but I wore out Bill Evans albums in high school.

Ebbin: How about you, Pat, who was your influence?

Metheny: For me on the guitar there were two who in particular that were important and are probably still my two favorites, Wes Montgomery and Jim Hall. Those two guys are the people of the generation older than me that I think really set an example

continued on page 4

Doonesbury

HEY, RICK, I NEED YOU TO CHECK OUT WHITE HOUSE REACTION TO THE NEW JOBS BILL..
GEE, COULD YOU SEND LOU, JERRY? I'VE GOT TO GET TO MY BIRTHING CLASS.
"BIRTHING CLASS"?
RIGHT. I'M LATE ALREADY.
WHAT IS IT, SOME SORT OF RELIGIOUS THING?
NO, LAMAZE. A CHILDBIRTH TECHNIQUE.
>SIGH<.. YOU KNOW, RICK, WHEN I WAS A CUB REPORTER, WE DIDN'T..
GET OFF FOR BIRTHING CLASS. YES, SIR. CAN I GO?
12-6
SORRY I'M A LITTLE LATE, BABE. I GOT TIED UP AT THE OFFICE..
A LITTLE LATE? TRY A HALF HOUR!
DO YOU KNOW HOW EMBARRASSING IT IS TO BE HERE PUFFING AWAY WITHOUT YOU?
EXCUSE ME, IS THAT YOUR HUSBAND?
UH.. YES, IT IS.
WHAT A RELIEF! YOU LOOKED SO ALONE! WE WERE BEGINNING TO FEEL REALLY SORRY FOR YOU.
SEE? DO I NEED THIS?
WE THOUGHT YOU WERE AN UNWED MOTHER OR SOMETHING.
12-7
MR. REDFERN, WOULD YOU LIKE TO RUN THROUGH THE LAMAZE BREATHING SEQUENCES FOR THE CLASS?
OH.. SURE. LET'S SEE, FIRST THERE'S PANTING- BLOWING.. NO. SLOW, CHEST.. NO, NO, DON'T TELL ME, IT'S..
I TAKE IT YOU HAVEN'T DONE THIS WEEK'S READING, MR. REDFERN?
UH.. WELL, NOT EXACTLY. SEE, I'VE BEEN REALLY SWAMPED AT THE OFFICE LATELY, AND..
SO WHO HASN'T BEEN?
WELL.. I DUNNO, I..
YOU DON'T THINK I'M BUSY?
MURRAY'S AN ATTORNEY. BUT HE FOUND THE TIME.
12-8
OKAY, HUSBANDS, LEAD YOUR WIVES THROUGH THE BREATHING EXERCISES BY YOURSELVES!
HERE WE GO, JOANIE. SLOW CHEST BREATHING FIRST.. READY? IN! OUT! IN! OUT!
PUFF! PUFF! SLOW DOWN!
OKAY, NOW THE DEEP CLEANSING BREATH.. NO, THE SHALLOW AND QUICK PANTING! READY? IN! OUT! IN! OUT!
PUFF! YOU'VE GOT IT ALL OUT OF SEQUENCE, RICK! PUFF!
PAY ATTENTION. IN, OUT! FASTER! NO, NO, TOO FAST! NOW IT'S TOO SLOW! SMALLER BREATHS! FASTER!
OH, FOR GOD'S SAKE, RICK, WILL YOU MAKE UP YOUR MIND?
MR. REDFERN, YOU'RE UPSETTING YOUR WIFE!
SHE CAN'T FIND THE GROOVE. SHOULDN'T WE BE DOING THIS TO DISCO OR SOMETHING?
12-9
OKAY, WHAT WE'RE GOING TO DO NOW IS LISTEN TO A TAPE OF A NORMAL CHILDBIRTH. THE SOUNDS SHOULD HELP YOU PICTURE YOURSELVES IN THE DELIVERY ROOM.
AANH! AANH! PUFF!
THE MOTHER HAS GONE INTO HER FINAL CONTRACTIONS AND IS BEARING DOWN!
DEEP BREATH! BEAR DOWN! HERE IT COMES!
THAT'S THE MONITRICE COACHING THE MOTHER.
MY GOD! HIS HEAD LOOKS LIKE A MELON!
THAT'S THE FATHER.
12-10
I JUST DON'T SEE WHY YOU CAN'T TAKE IT A LITTLE MORE SERIOUSLY, LIKE THE OTHER HUSBANDS..
I'M TRYING, JOANIE, I'M REALLY TRYING..
IT'S JUST I'VE NEVER DONE ANYTHING LIKE LAMAZE BEFORE. IT'S A LITTLE MORE THAN I BARGAINED FOR.
WHAT DO YOU MEAN? LIKE WHAT?
WELL, LIKE THAT MOVIE OF AN ACTUAL BIRTH! THEY SHOWED US. IT WAS SO.. WELL, GRAPHIC.
RICK, IT'S SUPPOSED TO BE GRAPHIC!
I DUNNO.. THE BROCHURE ONLY EMPHASIZED THE WOMAN'S SMILING FACE.
12-11

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GENERALLY RELIGIOUS and MORAL GIRLS: Do you exist anymore? If so, please write to me. I like having penpals. I am a Hamilton man in my mid-20s, who is shy and reserved and conservative, yet sincere and friendly to everyone. Also, I am white, and I am Catholic. If you would enjoy corresponding with me, write to: David C., Box 798, Utica, NY 13503.

SPECTATOR PERSONALS

Leslie: We WILL go dancing. Believe it!

Steve

Jeff — You're the Boss.

Bruce

Dad — I need Rangers-Devils tickets.
TMF
P.S. Hi Mom!
M — When you least expect it, expect it.

— E

H.L., Be yourself and People will accept you.

MEB

P.S. Happy Birthday
Life sucks and then you die.
PS/DD
Dave, you're still a chicken. Michelle
Mallory Baby,
We're missing you at the "Mat." (Good old P.M.C.)
Much Love,
JacLyn
GILS,
The weekend with Jean was unforgettable. Thanx for sharing.

Kyle

Kyle,
God, your mom is quite a torquer. Mucho thanx.

Gilly

mommy, daddy, jean, billy, tris, and leo:
Let's have turkeyroll for Christmas dinner!
Kind: Vati, haben Brombeeren Beine?
Vater: Nein.
Kind: Da habe ich eben einen Stinkafer gegessen.
e —
Wanna be your SLAVE!
V.A.H.—

Exam Week:
Futon Phi Beta Kappa
or
Syllabus Sex?????
— Vicious Kitty Love & the Thunderbunnies.

Dr. D —
greetings from Ben/Lovey.
Yo McFish — Have you been doin' the clamp down with anyone?
"I love ya, Venus, I love ya"
Ralph
Jim —
Friday, 11 pm — I'll bring my jackboots.

Hilda

Mr. Boomer Gregory is a male incarcerated at Fishkill Correction Facility in Beacon NY. He wishes correspondence. If you want to write, his address is:
Boomer Gregory
Fishkill Correction Facility
Box 307
Beacon, New York 12508

If Jim is the Rest,
Who is the Best????

Another year. . . .I want sixty more happy ones! Happy Thanksgiving, I have a lot to be thankful for you cute thing. I love you —
Scoop
P.S. I'm also going to make a big turkey to add to your roll.

A Spectator Personal — The next best thing to campus mail. A "Joyeux Noel" direct from P. Held in Paris. I miss you guys — Puds.

Julian of Norwich eats worms.

Sports
The Hamilton College Spectator

Continentals crush Ephmen 78 - 61

by John Webber

It was a typical season opener. The Continentals were a bit sloppy in the first half of their game against Williams College this past Wednesday night, committing a number of early season mistakes. But Hamilton caught fire in the second twenty minutes, connecting on 71 percent of their shots from the floor (22 of 31), and pulled away from the Ephmen, 78-61.

The first half was a see-saw battle, as the lead changed hands a total of six times. Hamilton's offense was supplied by a number of players; no one scored consecutively. At times, however, the Continentals looked tense, taking poor shots or just missing easy ones. They managed to sink only 15 of their 38 attempts (39 percent). Fortunately, Williams didn't shoot much better, and Hamilton went into the locker room leading by a 33-31 margin.

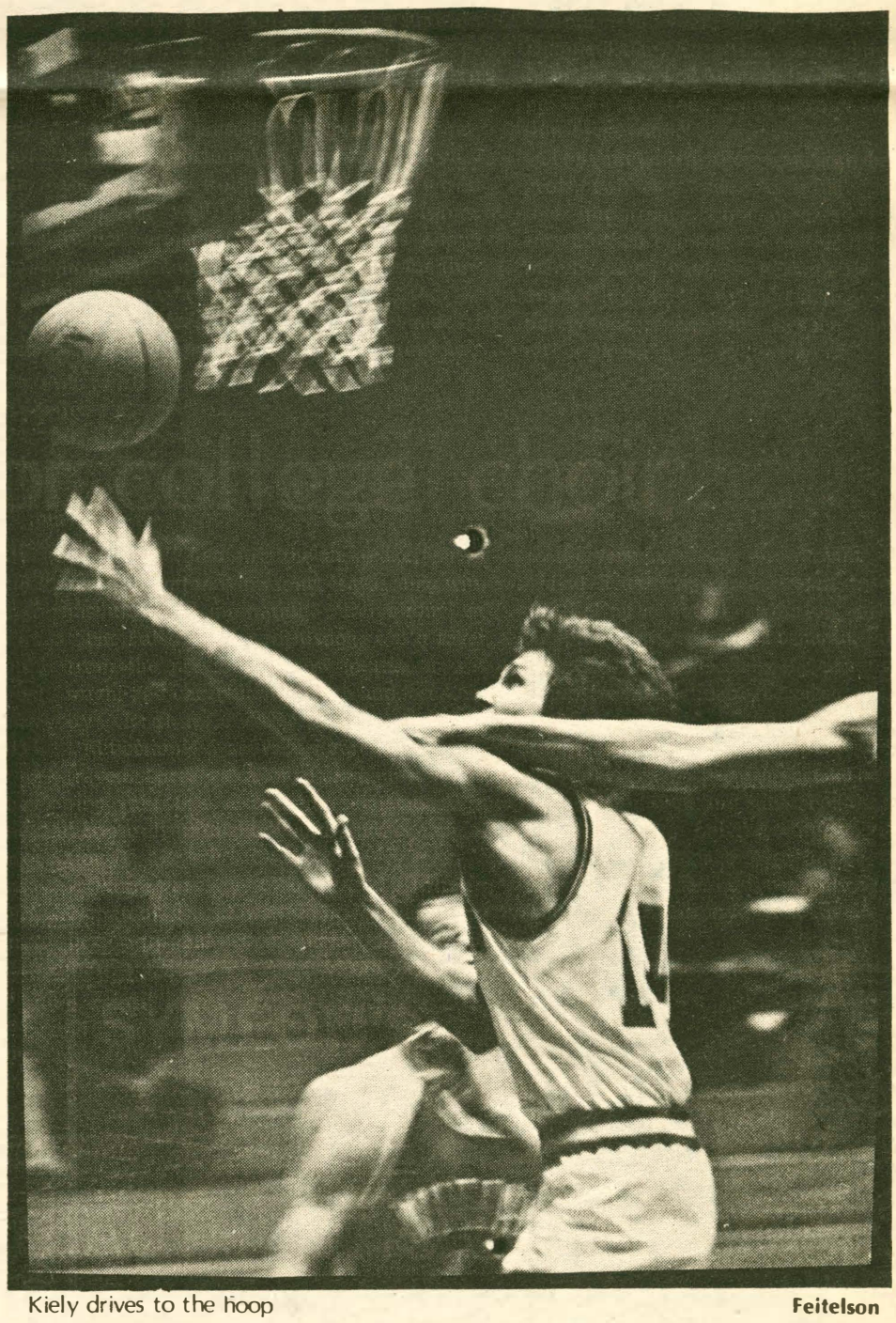
In the second half, the Continentals were able to run their set offense and fast break much more effectively. Earlier they had tended to toss up too many outside shots; but Hamilton worked the ball inside and were able to capitalize on their size advantage. That also allowed the Continentals more time to shoot from the outside, as they began making shots they had missed in the first half. Guards Kevin Hayden and Bob Kiely along with forward Bob Moore tossed in a couple of key bombs.

With the score tied at 45, Hamilton rattled off eight unanswered points. From there it was all downhill. They outscored the Ephmen 19-7 over the next seven minutes, keyed by the play of center Mark Burnham, forward Ron Evans, and a few steals by Hayden. The game was iced when Hamilton went into its four-corner stall, running the clock down and forcing Williams to come out of their defense. Burnham was high scorer, finishing with 15 points, and was followed closely by Hayden (14 points), Moore (11), Evans and Kiely (10 apiece).

While there is plenty of room for improvement, several positive things stood out. Hamilton's defense was impressive, coming up with the big play again and again. Coach Tom Murphy also utilized his entire bench and everyone responded well. In fact, the substitutes scored a total of 25 points. Williams simply did not have the depth that Hamilton displayed. Finally, point guard Hayden seemed much more relaxed in his role as team leader on the court. Whenever the Ephmen put together a rally, it was Hayden who got Hamilton back in gear.

Hamilton continues its tight schedule this weekend as it hosts the Tip-Off Tournament in which Bates, Oneonta and Wesleyan will compete. Hopefully, the second half of the Williams game will be indicative of the kind of basketball that the Continentals can play.

Hoop Scoops: Every member of Hamilton's roster got some playing time. . . . The Continentals finished with a 58 shooting percentage, although they hit only four of eleven free throws.



Kiely drives to the hoop — Feitelson

Swimmers dive in

by Robert M. Paul

Buoyed by a number of returning letterwomen and a great deal of depth and experience, the Hamilton College women's swim team opens its 1982-83 season this week. Yesterday the team journeyed to RPI and on Saturday the team will travel to Wells.

The team will be led this year by tri-captains Alyson Lee, Barb Smalley and Leslie Allen, all of whom are three year letterwomen as is senior Meredith Moodey. These are the only four seniors on what looks to be a very young squad. Other returning letterwomen include juniors Helen McGee, Betsey Bacot and Kathy Tegtmeyer and sophomores Meg Reilly, Beth Pfitzenmeyer and Marie Figge.

The returning letterwomen will be joined by a number of promising freshwomen. Amongst them, Reenie Kinney, Kristen Peterson, Mary Texido and Chris Tefler have been most impressive. Newcomers Elise Dingler and Marleen Cremer are very welcome additions. The two are divers; last year the team had no divers and always forfeited that aspect of the competition.

When asked what the strong point of this year's team would be Lee pointed to depth and well-distributed strength in all events. The sprinters will be led by Lee and Allen, the middle distances by Figge and Reilly and the longer distances by Peterson, McGee and Reilly. The team also has good balance among the different strokes (free, breast, back, fly and individual medley).

This year the team began using the new Nautilus equipment as a training aid. This was a new addition to Coach MacDonald's training philosophy. MacDonald trains the squad to reach their peak effort for the State meets at the end of February. Unfortunately, the team will not receive the necessary funds to travel to the Division III state meet at Stony Brook, Long Island. Instead, the team will compete in the state meet at Colgate against Division I and II teams. Lee feels that the team will probably not place as well at Colgate as it would at Stony Brook. However, individual times should benefit from the increased competition.

Lee states that the enthusiasm of the team will be the key to its success: "Above all the team spirits and enthusiasm are most important, especially on those long road trips." You can view this year's team in action on December 10th against Hartwick in the old Alumni pool which this year will feature brand new electric timers.

Sports

Marta shines in hockey opener

by Jim Fargis

The Hamilton Continentals were upset by Brockport in their opening effort by a score of 5 to 4, despite the heroics of junior Mike Marta, who notched his first hat trick of the year and an assist. The Continentals displayed a great deal of ability, but they did not play up to the potential that they have shown in practice thus far. Since they have been practicing together for only a month, the Hamilton squad was a little rusty and tentative in the first two periods. Opening game nervousness also had its effect. In contrast, Brockport has already played eight regular season games.

Brockport struck first despite the tenacious Continental defense of Pete Jones, Monte Pooley, Tom Duff, Bob Brown and Geoff Schutt, who played well throughout the game and, according to Mike Marta, "kept us in the match." The defense showed that it wasn't afraid to get physical with the hard skating Brockport team, which registered over 30 minutes in penalties, including two misconducts. In addition to their strong defense, Jones and Pooley contributed an assist each. Starting goalie Mike Cassier also played well, but was victimized by some freak goals.

It was in the third period that Hamilton came to life, despite being down 4-1. Marta had two quick goals and Captain Pete Smith tied the score at four midway through the period. The defense remained strong and turned away numerous Brockport rushes. Goalie Mike Davicino, in for the third period, played exceptionally well and tallied some excellent saves. But the Continental rally fell just short as Brockport scored on a trickler with less than five minutes to play.

The Hamilton home opener will be on Friday, December 3 vs. Middlebury. Last year, the Continentals defeated Middlebury by the score of 9 to 5. Look for the Hamilton home crowd to bring out the intensity in the Continentals as they try for their first win.

New coaches: Roth and Schoer

The Athletic Department has hired two new coaches for this fall. Bob Roth will be an assistant varsity basketball coach and head coach of the junior varsity basketball team, while Tom Schoer becomes the new head coach of the women's hockey team.

Roth, 28, served as assistant varsity coach at LeMoyne College last year, a Division II program. The previous season he was a varsity assistant at SUNY Utica-Rome when the team recorded its first winning season (12-9) in its history. He also has coached at the high school level in the Utica area.

Roth replaces Bob Montana, who left to assume a teaching and coaching position at Union College. A 1976 graduate of Brockport University, Roth decided to come to Hamilton because, he explained, "I want to try some of my ideas with my own team. Hamilton's coaching philosophy also coincides with mine."

Roth stresses, "Foremost, I want the kids to learn the game. And if they work hard and are prepared, we'll win a few games." At this point, the JV squad is at a serious disadvantage, playing with only nine players, three of whom are injured.

Schoer, a teacher in Whitesboro, is optimistic about the women's hockey program, now in its second year as a varsity team. "I really enjoy teaching hockey. It's fun, especially without much pressure." The team has steadily improved over the past few seasons. Says Schoer, "We've got a lot of energetic girls; they're serious about the sport. So far, I've been very impressed with their attitude. They're all quality kids and they're dedicated."

Schoer himself played at Ithaca College for four years and was captain his senior year. He coached the Clinton High School junior varsity team two years ago and for the past eight years has worked as a referee in the area. His coaching philosophy is similar to Roth's. "I would like to see the girls improve from week to week. Most importantly, I want them to learn how to play hockey and enjoy it."

Roth makes a point

Feitelson

Squash drops first

The women's varsity squash team's season opener against St. Lawerence could be compared to Arnold Schwarzenegger in a size 32 jockey underwear — tight. Unfortunately, due to lack of experience, the squashers lost to St. Lawerence 3-4. Sandra Wagg, the co-captain and the number one Hamilton player won a hard-fought match, and beat her opponent 7-15, 12-15, 15-10, 17-16, 15-7. Freshwoman Lisa Regan, the former number one player from Nichols School, wiped her opponent in three straight games, while Caroline Marcus, playing at the number six position, also squeaked out a five-game winner.

Even though four of last year's starting seven players are lost through graduation, new head coach Lisa Schroeder is quite optimistic about the season. Kate Wallace, last year's number one player and a formerly ranked national junior, will be returning in Winter Term. In addition, the present players are being trained daily under the new three-part program designed by co-captains Susie Frey and Wagg and Coach Schroeder.

Since upper-body strength is vital to squash players, Coach Schroeder has been teaching her students to use the new Nautilus Machine. The marvellously conditioned Frey is in charge of the speed work, and workouts include distance running and interval sprinting. Wagg, who started playing squash when she was a student at Andover School, is the most experienced player on the team. During regular practices, she often contributes private pointers to novices on the finer points of feathery dropshots and the deadly three-wall nick shot.

The team's next match will be home against Middlebury College on Saturday at 2:00 pm. Last year, the Hamilton team beat Middlebury at the prestigous Howe Cup tournament 4-3.

Women's hockey action in their 4-0 game opener win

Bonitto

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Letters

Winter term offerings dismal

We would like to express our disappointment in the winter term course offerings for the 1982-1983 short term. We feel that the winter term should be an opportunity for students to expand their horizons academically and extracurricularly. The lack of course offerings this year made it increasingly difficult for students to find a course which would satisfy their expectations. Students, even upperclassmen, found themselves having to preregister for their third or fourth course choice and doing so not because of a sincere interest, but because of the open or large course enrollment. Freshmen, especially, suffered because they were unaware of course popularity, and hence were more likely to get shut out of their three choices.

Why can't more sections be added to popular courses to accommodate student interest? Why can't more courses offered during the winter term count toward the major so that an intense effort can be counted in the major? Why is it that there are substantially fewer courses this year than last year?

We suggest that the administration publish a short term catalogue which describes courses and professors, delineates priorities for course enrollment, and emphasizes other winter term opportunities such as internships and independent studies. The college should seek to offer an expanded and more innovative selection of courses. The winter semester can be a very profitable part of the academic year and we would like to see it treated as such.

Respectfully submitted,
Catherine E. Jacobs '85; Kendall McCready '85; Lynn D. Minich '83; Susan M. Orr '85; Kate Parker '84; Leslie A. Allen '83; Anne Gillespie '85; Betsy Bacot '84; Jim Fornshell '84; Linda Arnold '84; Tom Lambdin '83; Greg Thomas '85; Gary Edelman '84; Alfred Slanetz '84

Loch, your aim is untrue

I want to reply to Loch Phillips' article on art. Loch, you write like a sniper taking random shots, but you didn't shoot at anything long enough to make much of a dent. Overall, I'm glad you're angry because it may lead to change and a better situation. But I object to several specific comments you made.

"We need more critics and less pseudo-artists." Loch, give people a chance! The people taking art courses are just starting out — it takes time to develop. Art majors are not pseudo (false) artists, they are art *students*. Would you call a physics major a pseudo-physicist? We start to get into the prickly realm of defining the term artist, a word that makes people suspicious. Good — I think people should be suspicious — because for me art deals with the unexpected. Artists are people who are willing to experiment and challenge. When an artist puts an idea down, the public gets exposed to it and everyone can either like it or not. Inherently everyone is a critic, so I really can't see that we need more. What we need are intelligent critics, people who have some experience to base their opinions on.

This is why I feel there is a great need at Hamilton for a course that deals with contemporary art, a semester-long course dealing exclusively with art *today*, the 1970's and '80's. Loch, there are such incredible things going on! Owen Morrel doing environmental pieces in NYC, Robert Smithson and Earth art — I could go on and on. The Michael Blackwood films on living artists are very good. Think what this course could be — field trips to NYC galleries, slide shows by the art professors and other artists to give them a place to talk about their work — *discussion!*

And I agree that a larger art faculty would improve the situation at Hamilton. Perhaps a fund could be set up for the specific purpose of paying the salary of a new faculty member. A reply from the administration is needed here — how much would it cost to pay for a new assistant professor in studio art?

Loch, your vision of art being on one side of a see-saw with fun on the other end doesn't make sense to me. Art is what you make it, and for me art is fun! The challenge and fun — that's why I majored in it. If classes aren't doing this for you, strike out on your own, do an independent study. If it's important to you, you'll take classes elsewhere, even if you don't get credit. Every art major I know has studied somewhere else. It's up to the individual to decide what you want and where you'll find it.

This is an interesting part of the Hamilton art program — it's not an art school where you will be spoon-fed. You have to go out and learn things for yourself. I'm glad Hamilton doesn't recruit "serious" students to the school (I assume you mean people who have been drawing since they were three), because that's not what it takes to become an artist. The important thing about the art department at Hamilton is that it exposes students to making art, people who probably haven't been very involved with making art before. And it wakes some people up! Some find out that they can do this, this art, and people who are just discovering their potential don't need to be intimidated by the polished practitioner that wishes to be in art school. These days art is an intellectual pursuit — you don't have to know how to draw to make art. But you do have to have a background in art, something to react to. . .

I think modern art is rather like a physics text and to immediately understand it — that takes time and effort. Looking at a work of art requires effort on the part of the viewer, some creativity and probably some background reading or talks with the artist. That sounds like work, I know, and what's the benefit? A free shake-up!

Mary Anne Bargh '81

A dastardly deed

Last Monday morning when members of our office arrived for work, we noticed the handsome banner signaling the highly successful recent Priorities for Hamilton Campaign had been cut away from the wall on which it hung and removed. The culprits who stole this symbol had to force their way into the door of our office in order to accomplish the dastardly act.

The banner itself is, of course, not as valuable as what it stands for. It is one of a kind. There are no others. It represents the 1,500 alumni who worked diligently for four years to accomplish the impossible task of raising 17.7 million dollars to benefit the students and faculty of this institution. In this day where the minority often rules, it's impossible to do anything about this except lament. If this letter causes any anguish on the part of those perpetrators of this act, that is all we can hope for.

Joseph F. Anderson
Vice President, Communications and Development

America is not Utopia

In response to Joe Hutchison's letter of November 19: I take exception to some of the statements made concerning a Hamilton education. Mr. Hutchison states that learning at Hamilton takes place in a "moral and political vacuum." A statement such as that makes me wonder if Mr. Hutchison spent his years on the Hill at the Pub. I feel the professors at Hamilton are well-qualified to give relevant insight to students concerning our nation's problems. The many diverse student organizations (such as HOPE, The Women's Center, and Root-Jessup) are but another means of informing students of his or her surroundings. It is up to the student to take advantage of them. No excuse for apathy is worthy of itself.

Mr. Hutchison obviously believes that we are all too preoccupied with money. To some extent, I do not dispute that fact. However, if we all could attain a certain social and economic standing, many of the problems cited by Mr. Hutchison would cease to exist. Also, one need not devote oneself wholly to an organization to improve society. Working and being politically active cannot only benefit society, it can also increase the fulfillment one gets from life, as opposed to doing only one or the other.

It is important to realize the limits of any society. Not that we should stop trying to improve it, but it is important to realize that this country has never been, nor will it ever be, a land of Utopia. Poverty will always exist in our society, if only in relative terms. Crime will always exist. Certain things in society are more trivial than others; reality must be allowed to temper idealism. When Mr. Hutchison mentions "union-busting," does he really believe that politicians openly wish to alienate a large portion of the labor force? Or that it is of drastic national importance that Ed Garvey and Co. attain 55 percent of the gross?

I also disagree with Mr. Hutchison's statement likening Hamilton to a "conservative factory." Obviously, Hamilton graduates are of varying ideologies. But the teachers, regardless of the ideologies they embrace, are, for the most part, open-minded and they rarely (if ever) "push" students into any single line of thinking. To the best of my knowledge, no New Right organizations have sprouted on the Hill. Most students are educated enough not to embrace the first ideology or beliefs thrown at them; in most instances, they see that most issues have no right answer. It is my belief that an educational institution such as Hamilton brings out (but does not create) a person's attitudes towards society.

A large extent of what a person gets out of a Hamilton education is what one puts into it. The resources of the college are yours to use; it is up to you to use them. Mr. Hutchison, while aware of many important things in our society, is apparently unaware of the latter.

Sincerely,
Frank M. Bifulco '84

So do something about it

Dear Mr. Lechner:

I do not recall reading an article written by you in *The Spectator*. I do not recall seeing your name listed among those in the masthead. I do not recall that you were ever editor-in-chief. If you do not like the articles that *The Spectator* prints, write one. If you do not like the titles that appear above articles in the paper, join the production staff. If you do not like the editorials that have been written, become the editor.

But please! Do not subject me to your criticisms about a "problem" you perceive to exist when you are not willing to get off your ass and do something about it.

Respectfully submitted,
Ellen D. Schemerhorn '83

Does not understand Lechner

Dear Mr. Lechner,

I'm glad that you seem to find the weekly venting of Robert Smits' spleen edifying, and, frankly, I'd be delighted to take your criticism of Michael Barry, myself, and *The Spectator* to heart if only I could understand it. However, bad grammar and words hastily chosen make comprehension difficult. For instance, your use of the word "promulgation" was problematic at the very least, and your characterization of my letter as circumlocutions was just plain wrong. If anything, I was unnecessarily blunt, not periphrastic. Were I you, I'd spend less time worrying about the editorial standards of *The Spectator* and more worrying about my own shaky grasp of idiomatic English.

Finally, I'm led to wonder about what a community composed entirely of those like you would be like — those who enjoy reading and writing "obnoxious, offensive, mocking, tasteless humor" purchased at someone else's expense. Would such a bunch, having nothing in common but their mutual contempt, constitute a community at all?

Responding respectfully,
Joseph J. Lopez '83

Admires Farb column

I would like to congratulate one of your columnists, Larry Goldfarb, on a superb piece of writing — the column on courageous Gary Kramer '84, of the Hamilton ice hockey team.

Sincerely,
Harlan Whitehead

Effects of education legislation

Are you aware of how the recent government legislation concerning education affects you, the faculty and students of Hamilton College?

Legislative Update

A measure has been introduced in the Senate that would require students who are receiving financial aid to maintain a "C" average.

The House approved an amendment taking effect in the 1983-84 school year that requires the Department of Education to w hhold federal student aid from young men who have not registered with the Selective Service.

Government restrictions on student-loan programs may be reduced as a result of declining interest rates of student loans.

continued on page 14

Letters

continued from page 13

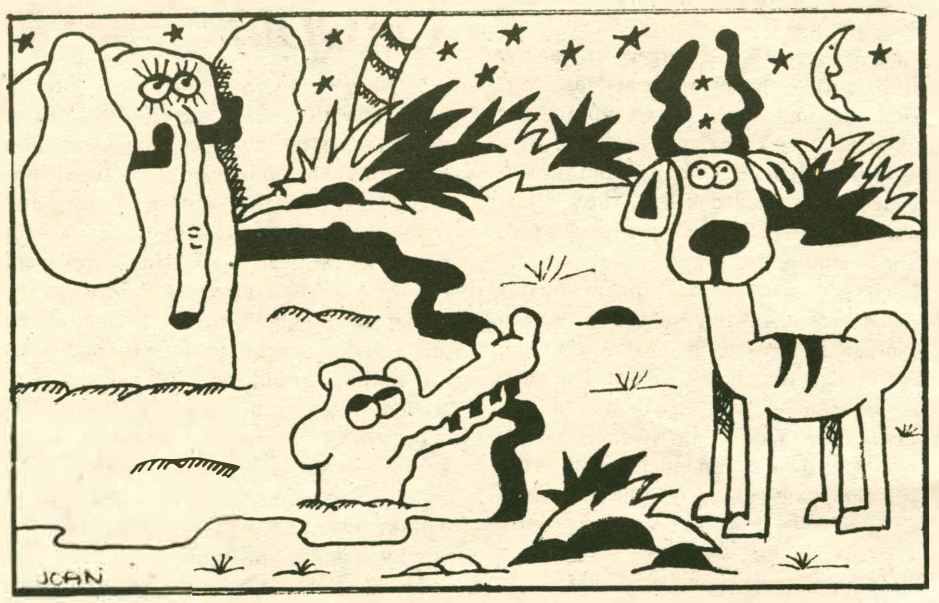
Due to a high student default repayment record colleges and universities are losing National Direct Student Loan (NDSL) funds.

This update is brought to you by the Student Interest Committee. We will be periodically updating important legislations concerning education made by the government that affect you as part of the Hamilton community. We need to let the government know that we, the students and faculty, are concerned and willing to get involved. Anyone with further questions or an interest in working on the Student Interest Committee is welcome and encouraged to contact us via campus mail.

Polly Adema '86
Nicholas Arnell '86

A vague suspicion

"If you have nothing to say, don't say it." That was my first thought after reading Tom Griggs' article on Dr. Charles P. Mayhugh (Nov.5). It left me with a vague suspicion of the doctor's motives for examining women's breasts with such care, and a bit of guilt for that suspicion because nothing said proved his motives sexual. The only certain thing is that a few women, who admit little medical knowledge, felt embarrassed by the manipulations. Dr. Miller, who has such knowledge, did not question the procedures. If his opinion is not good enough, then shouldn't Mayhugh's male patients have been asked whether or not their chests were thoroughly examined?



So a crucial point is brought up — what possibly could a college physician have in mind by giving such thorough checkups? (Inch by inch coverage, or is it cleavage?) After all, family physicians don't bother. Some students do appreciate Mayhugh's thoroughness. Some doctors do little more than squint at their patients, take their blood pressure, ask them if they have athlete's foot, and then give them a bill (of health). A medium with a crystal ball can do about the same.

Every way that Mayhugh has responded to students' complaints evidences his conviction that his behavior is not only medically sound, but ethical too. He has given women the option of Dr. Miller's services, and also he has stood by his original practices. If his practices are sound, he is ehtically and medically obliged to maintain them. Yet he is criticized for precisely that. What is he supposed to do?

Griggs devotes half his article to the doctor's background and medical philosophy. He devotes most of the other half to a string of quotes that add up to no more than gossip. That he includes a variety of viewpoints might be called fair reporting. Some complained of the manipulations, some complained of the lack of tact — but all complained. The author does interject some points in favor of the procedures. He even concludes the article with Miller's defense of Mayhugh's competence and a quote from Mayhugh himself. This might be called fair reporting, but what fairness is there in giving the man the benefit of the doubt when: a) you are the one raising the doubts, and b) you offer no conclusive proof that he deserves to be doubted — all you offer are innuendos. When Griggs calls Mayhugh a "controversial young doctor," (Do I detect an appeal to watchers of General Hospital?), he obviously is not referring to Mayhugh's ideas for teaching preventative health care to students. I certainly read little about how Mayhugh intends to teach a community with which he has narrow contact.

Nona Hart '84

correction: It seems we got carried away with our asterisks in last week's budget allocation report. The class of '85 received their funding for $85.00 for only a limited time period and not *a full year as the asterisk indicated.*

Op-Ed

The value of breaks

Doug Moore

The Blow-offs cruise early, while the hard-core academians and those waiting for the bus remain until the magical 4:00 hour arrives.

"Eeeeeeeooouuww! I'm finished with work forever!"

□ □ □

Not quite — it's only another break commencing at Hamilton College. But damn it,if you don't feel intensely-awesomely-ultra-psyched!

Let's face it — vacations feel really good. A Hamiltonian's definition of any one of his or her five breaks during the course of a school year is simply, "a good feeling." One can actually place a value on what I'll call the *Minimum Good Feeling Factor* (MGFF). Let's all thank our administration for providing us with a number of "good feelings" throughout the school year.

At Hamilton, one finds five opportunites each year to leave campus for an extended period of time without missing any classes. The majority of colleges and universities in this country allow their students only *three* such opportunities. As each vacation is defined as "a good feeling," one realizes that the Hamilton student possesses an MGFF of five, whereas most college students' MGFF is a mere three.

"Well, we pay a helluva lot more money at this college," you say. "We deserve a higher MGFF than Joe Q. Average at Ohio State."

True. At Hamilton, one finds the number of minimum good feelings per dollar to equal 2,120 ($10,600). For every $2,120 paid to Hamilton, one is assured of *at least* one good feeling. Sounds like a lot of money, but when one compares our MGFF per dollar to that of any other school in the USA, Hamilton fares well.

Adding all the *other* good feelings you've experienced at this place to the minimum number of five, you will hopefully come up with more than six or seven total good feelings. Even our most illustrious cynic cannot refute this awesome empirical evidence to substantiate the existence of good feelings at Hamilton.

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Perhaps more importantly, breaks allow for conversation to occur where none could have previously existed. I'll call this the *Conversation Factor* (CF). Think about it for a second. How many people came up to you before break and said, "So, you psyched about break?" More likely than not, the conversation proves overwhelmingly intriguing, as the old "I can't wait to. . ." lines shoot back. For instance, "I can't wait to. . .

. . .get wasted."
. . .see my dog."
. . . get some sleep."
. . .break up with my girlfriend."

That's the CF in action!

Break goes by, you get wasted with your friends (who decrease in number each time you visit home), see your dog, sleep a lot, and get your hair cut. The books you took home (*especially* over Thanksgiving) return unopened. You bum heavily February 1 because there is now *twice* as much snow on the ground, and the wind is blowing. You bum heavily March 30 because the snow is *still* on the ground and yes, the wind *is* relentless.

Remember the MGFF of five at Hamilton? Well, the CF is twice that, as it becomes evident during both the pre-break and post-break periods. How about that? — A CF of 10 at Hamilton falls to a mere six at OSU!

One cannot dispute the supreme importance of the CF in all of our lives. Now you actually have something to *say* to the beautiful woman or handsome man who you've always wanted to meet. Check it out:

"So, didja have a good break?"
"Um, oh, yeah. I had a great time."

You kick around a few names, it turns out you know his or her eighth cousin twice removed, and you've got yourself a new relationship.

Maybe I'm completely off-base, but I don't think so.

The CF proves applicable in a wide variety of other situations as well, including parties, the Rok and, most importantly, *the paths*. Those people to whom you usually allow a simple, whimpering, "Hi" during a pathway encounter you can now toss out a quick "Good break?" Or, if you are trying to show a real interest, maybe "Didja have a good time over break?"

However, it is always a good idea to be wary of a potential overuse of the CF, especially during the end of the day after returning from vacation. Face it — one can become quite irritable after hearing the same two words all day long. For example, such conversations as the following are not uncommon:

"Good break?"
"Oh, go to hell."

or

"Good break?"
"Didja have fun over break?"

or even

"Didja have fun over break?"
" "

It can also be embarrassing if you accidently let the "Good Break?" line slip out two weeks after you have returned to school. Yes it *is* hard to break the "Good break?" habit, but we all must do it. When you start hearing things like, "What break?" or "Oh yeah, the one a few weeks ago," you should definitely *break* the habit.

The importance of true friends really comes to light during the CF weeks. Nothing is nicer after being harassed all day by the "Good break?" users and abusers than to sit down and actually tell somebody what you did over break, and have him or her care about what you're saying. Who knows, maybe they don't care — but it feels more productive than, "Yeah, I had fun." However, it can also be a real drag to hear someone talk about how awful their break was — especially if *you* had a good time. If you have a bad experience over break, keep it to yourself — nobody wants to hear about it.

Let's face it — breaks involve little harshness, and in fact they are quite deece (or haspness and spode). Think how lucky you are to be at a school with an MGFF of five and a CF of ten! *Barron's Guide to Colleges* should include both in the next edition. Hamilton should definitely talk up the MGFF and the CF with all the pre-freshmen. I bet that if Yale or Princeton published their CF, Hamilton would soon follow suit.

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Minimum Good Feeling number three rapidly approaches. The Conversation Factor should peak during December, as we are hit by both exams, (a key CF, but not as imporant as the housing lottery), and another break. But alas — I fear that not even the combination of a peaking CF and MGFF number three can offset the anguish caused by the coming weeks. Hang in there, for you can always look ahead to *January Term,* which presents an entirely new set of *Goooood Feeeeeeeeelings*, not to mention a permanently *slurred* CF. Then on to MGFF number four and another increase in the CF!

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"What a ridiculous article," you may whine.

Perhaps, but you are sure to discover minimum good feeling number three in about two weeks and you certainly *cannot* escape the Conversational Factor. Thank God for Hamilton's breaks.

Oh, and by the way — I hope you had a good one.

Editorial

Examine this

As the end of the term approaches, here are some points to ponder:

Overall teacher effectiveness 1 2 3 4 5

Can this really be an effective and thorough way to evaluate teachers and courses?

The Committee on Appointments has created a new questionnaire designed to expand the otherwise superficial evaluations given at the end of each semester. This provides students with a more meaningful voice concerning their own teachers and courses and, ideally, enables them to make valid suggestions.

The questionnaire is experimental, however. The Committee will study the results of this experiment in the spring to determine if the questionnaire is indeed an improvement over the IBM cards.

When our teachers hand out the new questionnaire, we should take advantage of a great opportunity to improve our inadequate evaluation system. Take it seriously, answer intelligently, and be constructive. Unless you feel that the IBM cards are thorough enough, we suggest that you don't blow this important opportunity.

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Some professors already ask their students to pledge their commitment to the Honor Code by signing their names to a copy of it before they are allowed to take an exam. We laud these teachers' efforts to uphold what may be the most neglected institution on this campus. Because final exams are often a major part of our course grade, the temptation to cheat is stronger during finals. One visible demonstration of academic integrity in four years does not seem enough of a deterrent. Thus, an occasional reminder to students at exam time can only promote greater awareness of their responsibility.

It is for this reason that we believe this practice should be made mandatory. It promotes trust between students and professors, as well as within the student body as a whole. We can see no reason for not expanding this policy to the entire community.

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We have another suggestion, one which was proposed at the Adler Conference this year: an additional day of reading period in the middle of exam week.

As it is now, the reading period is not long enough — three days after the last day of classes is just a small respite at the end of a semester. This short period does not afford a student enough preparation time, especially if she or he has numerous exams in the first few days of exam period. In addition, we all know that it is extremely difficult to study for an exam a week away when one has 2 or 3 preceding finals.

When faced with more than two exams within a short period of time, a student has increased pressure to perform well. Given this time restriction, students cannot reach their full potential. We believe that a mid-exam week hiatus would reduce the time crunch that always occurs in exam period, as well as would allow students the time to resurrect their intellectual forces.

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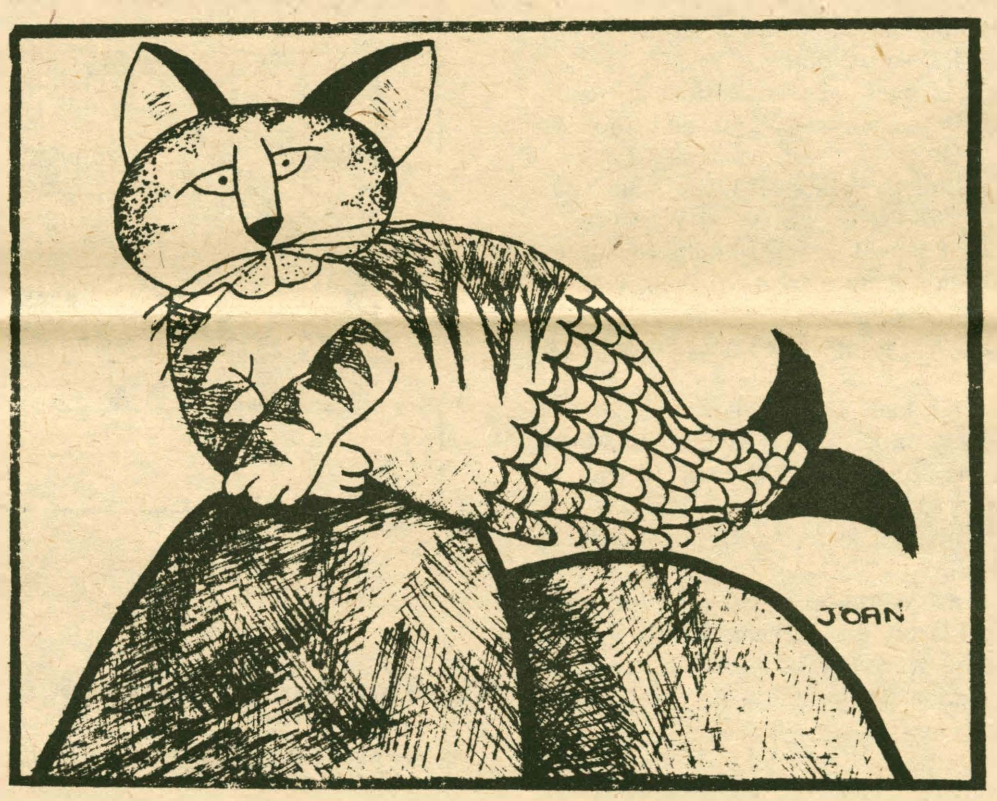
One final suggestion — we believe that the pass/fail option should be extended to the end of the drop period. This would haved no effect upon enrollment (i.e., people transferring in and out of courses) and would encourage students to continue with courses they might otherwise drop.

One or two class meetings is too short a period for a student to evaluate a course's workload or a course's relevance to her or his academic interests. Being forced to decide within three or four days, students are pressed into decision that they may later regret. The pass/fail option is not merely a matter of grades — it is an opportunity for students to regulate their course load. Other than the paperwork involved, we can see no reason to prevent this extension.



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Events

Friday, December 3

- Board of Trustees Meetings.
- ★ 2nd Annual J. Barney Moore Arts Festival Weekend begins
- *Polyester,* Science Aud, 8 and 10 pm.
- *The Elephant Man*, KJ Aud, 8 and 10 pm.
- *Santa Claus Conquers the Martians*, Chem Aud, 8 and 10 pm.
- Concert. Music at Hamilton Series. Andre Watts, pianist. Alumni Gym. 8:30 pm.
- ★ Beaux Arts Costume Party, Sigma Phi, 9 pm to 2 am, $3 admission.

Saturday, December 4

- Bristol Campus Center Exhibition. "Photographic Portraits form the Turn of the Century." BCC Second Floor Lounges.
- Board of Trustees Meeting.
- ★ Arts and Crafts Fair. McEwen Rock and Coffeehouse, 11 am to 4 pm.
- LSAT exams, Science Aud, 8:30 am.
- Talent Show sponsored by the Black and Latin Student Union featuring a variety of music, dance, and dramatic readings. KJ Red Pit, Room 109, 3 pm.
- "Fine Photography." A slide presentation by Paul Lee. KJ Aud. 3 pm.
- New dorm lounges open. Receptions at North, Kirkland, Dunham, Bundy-East, and Root, 4-6 pm.
- Hamilton College Basketball Invitational Tournament, 6 pm- Oneonta State vs. Wesleyan University; 8 pm- Bates vs. Hamilton College.
- Newman Mass. Father John Croghan. List Recital Hall. 6:30 pm.
- Fall Dance Workshop. List Dance Studio. 7:30 pm.
- *Polyester,* KJ Aud, 8 and 10 pm.
- *The Elephant Man,* Science Aud, 8 and 10 pm.
- *Santa Claus Conquers the Martians,* Chem Aud, 8 and 10 pm.
- All-campus dance, featuring "Ecstasy." Bundy Dining Hall.
- Three one-act plays presented by the Alexander Hamilton Players, List Rehearsal Hall, 9 pm.
- ★ Coffeehouse concert featuring Doug Reed, Tim Graves, Dorian Bartley and Chris Irvin. $1 admission. 9 pm.

Sunday, December 5

- Chapel Service. Reverend Jeffrey Eaton. Chapel. 10:30 am.
- ★ Mimosas and Music at the Coffeehouse. $1 admission. 11 am.
- Newman Mass. Father John Croghan. Chapel. 1 pm.
- *Judy Chicago's Dinner Party,* KJ Aud, 3:30 pm.
- Hamilton College Invitational Basketball Tournament. Consolation Game of Saturday's Losing Teams- 6 pm; Championship Game of Saturday's winning teams- 8 pm.
- WHCL: Retrospective, 7 pm. Bold Venture, 7:30 pm.
- Stress Management workshop. Dwight Lounges, BCC. 7-8:15 pm.
- *Polyester,* Science Aud, 8 and 10 pm.
- *Elephant Man,* KJ Aud, 8 and 10 pm.
- Three one-act plays presented by the Alexander Hamilton players, List Rehearsal Hall, 9 pm.

Monday, December 6

- WHCL: The Hill and Beyond, 7 pm. Dr. Jekyll and Mr. Hyde Part 2, 7:30 pm.
- John Barth, poetry reading. Chapel. Reception to follow at Bristol Campus Center.
- Hamilton College Financial Securities Club. Open meeting. Red Pit, 9 pm.
- *Judy Chicago's Dinner Party.* KJ Aud, 9 pm.

Tuesday, December 7

- Noonmusic Concert, Hamilton College Brass Choir. BCC Second Floor Lounges, 12:10 - 12:50 pm.
- Faculty Meeting. BCC Second Floor Lounges, 4:10 pm.
- WHCL: Forum, 7 pm. Dr. Jekyll and Mr. Hyde, Part 3, 7:30 pm.
- Slide Presentation/Lecture sponsored by the Outing Club. London Rockwell "Climbing the Alps and the Canadian Rockies." KJ Red Pit (room 109), 8 pm.
- Concert. Oratorio Society. Chapel, 8:30 pm.
- *Judy Chicago's Dinner Party,* Science Aud, 9 pm.

Crossword Answers

Wednesday, December 8

- Newman Mass, Father John Croghan, Chapel, 12 pm.
- Women's Varsity Basketball vs. University of Rochester, 7 pm.
- WHCL: Consider the Alternatives, 7 pm. Lord of the Rings Part 10, 7:30 pm.
- Newman Mass. Holy Day of Immaculate Conception. Chapel, 8:30 pm.
- Wednesday Night Live. Bundy Dining Hall, 9 pm.
- *Judy Chicago's Dinner Party,* KJ Aud, 9 pm.

Thursday, December 9

- Newman Mass. Father John Croghan. Chapel, 12 pm.
- WHCL: The Art of Jazz, 2 pm. Cambridge Forum, 7 pm. Of Mice and Men, 7:30 pm. New Release Show, 8 pm
- *Holy Grail,* Science Aud, 8 and 10 pm.
- *Young Torless,* KJ Aud, 8 and 10 pm.
- Public Policy Lecture Series: The Nation's Defense. Dr. Richard Garvin, IBM, Thomas J. Watson Research Center. "Technological Advance, New Strategic Programs, and National Security." BCC Second Floor Lounges, 8:30 pm.

Friday, December 10

- FALL TERM CLASSES END!!!!!!! Take your shoes off.
- German Christmas Play. KJ Red Pit (room 109), 4:15 pm.
- Women's Varsity Swimming vs. Hartwick, 7 pm.
- Men's Varsity Swimming vs. Hartwick, 7 pm.
- Women's Varsity Squash vs. Cornell, 7 pm.
- Women's Varsity Basketball vs. College of Technology, 7 pm.
- Men's Varsity Hockey vs. Wesleyan, 7:30 pm.
- *Holy Grail,* KJ Aud. 8 and 10 pm.
- *Young Torless,* Science Aud, 8 and 10 pm.

Upcoming

- FINALS. . . . (Put your shoes back on)
- There will be several health related events sponsored in the coming weeks: The American Heart Association will sponsor a CPR Instructors Course at St. Lukes Hospital on December 11 at 9 am. The American Red Cross will be sponsoring an Advanced First Aid Instructors Course starting on January 20 at the Red Cross Headquarters in downtown Utica. The Central Oneida County Ambulance Corps will be sponsoring an E.M.T. Course starting January 3 at the Ambulance Corps. If anyone is interested in any of the above events, they should register by December 9 at the Health Center.
- The board of judges for the annual Wallace Bradley Johnson Playwriting Competition announces that the deadline for submitting manuscripts of one-act plays will be Thursday, February 10, 1983. Mrs. Delaney or Mrs. McLellan in Root 116 will receive them. The first reading by the judges will take place over the weekend, and the plays to be produced will be announced on February 14. Production is scheduled for March 5 and 6. Information on writing plays is available in Root 116 and from Mr. Strout (Root 304). Mr. Strout will be glad to answer questions.
- Announcing the performance of "Ein Deutsches Weinnachtsspiel" — a German Christmas play performed in German — on Friday, December 10, 1982 at 4:15 pm in the Red Pit. Presented by the Hamilton College German classes. All are welcome to attend.

Miscellaneous

- The New York Hospital-Cornell Medical Center (Westchester Division) is now accepting applications for the 1983 pre-career practicum in mental health offered for the thirteenth summer. Interested applicants are asked to contact Ann Eisher, Director, Volunteer Department, The New York Hospital-Cornell Medical Center, Westchester Division, 21 Bloomingdale Road, White Plains, New York 10605, (914) 997-5780.
- The Admission Office is looking for volunteer tourguides for winter and spring terms. If interested, please sign up for an interview in the Admission Office. Screening will be held Wed-Fri, December 8-10, from 4-5:30 pm. If any questions call Holly Kehoe x7377.
- An informal Basic Cross-Country Skiing Instructional Course is being offered January term through the Physical Education Department. To register see Geri Knortz, Alumni Gym.
- The Colorado Outward Bound School is offering Backcountry Skiing during X-mas break and in January. For further information, give a call (303) 837-0880 or send for a free catalogue at 945 Pennsylvania, Dept. 83, Denver, Colorado 80203.